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UNIVERSITY MUSICAL ENCYCLOPEDIA

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LOUIS C. ELSON
New England Conservatory of Music

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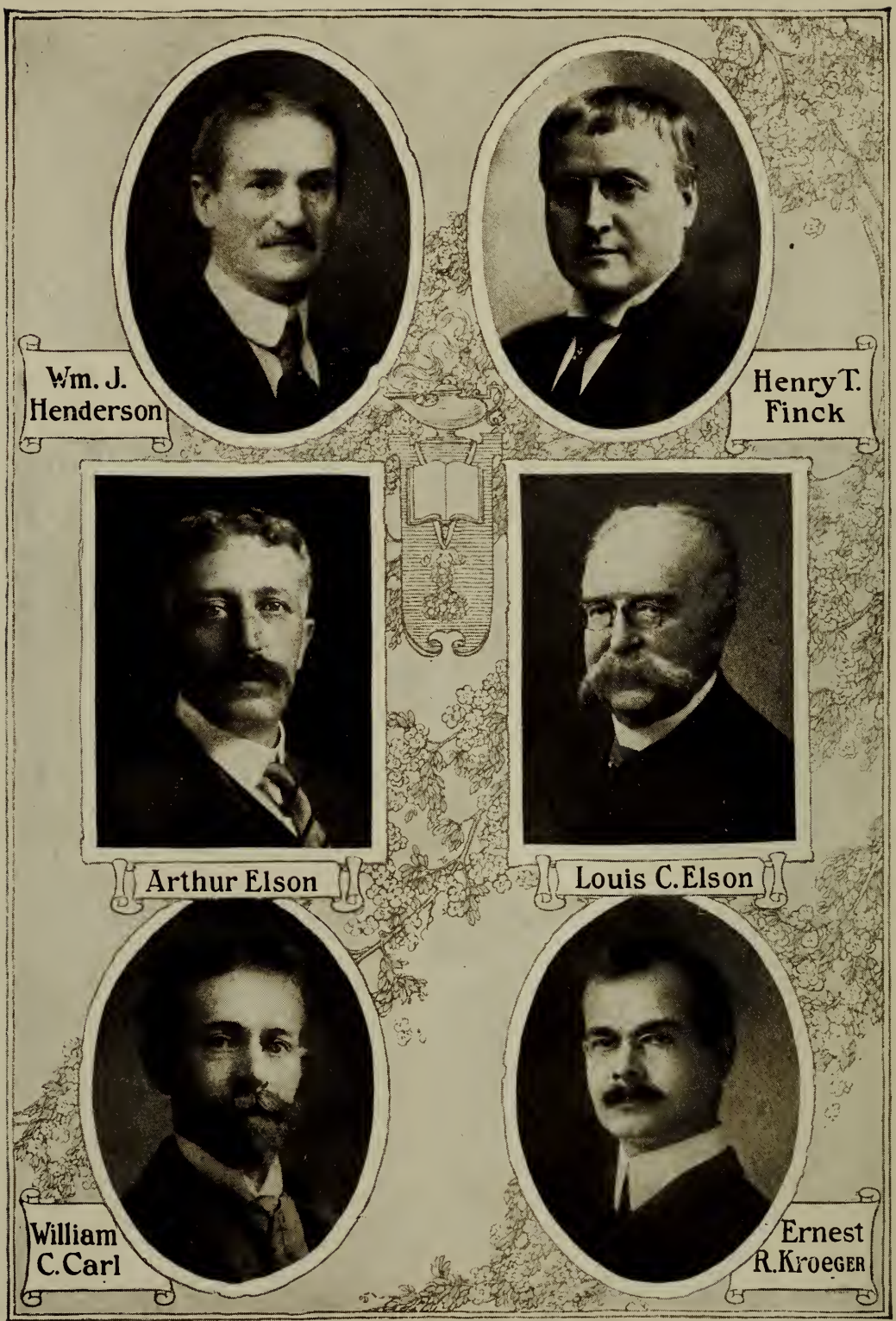

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UNIVERSITY MUSICAL ENCYCLOPEDIA

MUSICIANS' PRACTICAL INSTRUCTOR

VOLUME I.

Edited by ARTHUR ELSON

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THE UNIVERSITY SOCIETY
NEW YORK

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INTRODUCTION

It is now four decades since a certain well-known singer and teacher said that his art should be taught only by example and imitation, and that the introduction of printed methods would cause endless confusion. Since then books on music have increased and multiplied until their name is legion—or will be, very soon. Instead of confusion, the tendency has been toward clearness. In each branch of the tonal art the best methods now have an increased chance to reach the public, and the great artists grow more and more unanimous in their attitude toward their art and their advice to students.

All methods have something to recommend them, and give some part of the truth. But now the various facts of teaching are so well known that the individual can make up his own method, and almost always does so. He will take different points from the different schools of the past, and combine them according to his own ideas. Occasionally some teacher arises whose work is so thorough, and whose results are so excellent, that the musical world will acknowledge his leadership and accept his method as best. Such a teacher is Theodor Leschetizky, in the domain of piano-playing. Yet even here it must not be assumed that great pianists cannot be developed by other methods. Genius

will triumph, and talent come into its own, in almost any case. But for the rank and file who wish to proceed in the right way, and for the gifted ones who are eager to arrive at their goal with as much speed and certainty as possible, the methods of good teachers are of the utmost benefit.

It has been thought, therefore, that a book giving a clear grasp of the best methods would be of value to both teacher and pupil. The former may use it to refresh his memory, or to bring to his work the authority of famous names in his branch of teaching; while the latter may go to it often for guidance, and find facts that will increase the benefit of his regular lessons, or actual guidance if he is cut off from lessons for a time. The present volumes, planned in part to describe and explain the selections in "The World's Best Music" (The University Society, New York), have been enlarged in scope to include a condensed account of certain general methods, presented in such a way as to be available for all musicians. The majority of articles will be of interest and value for the amateur also.

In the piano department there are practical and inspiring chapters by Ignace Jan Paderewski, J. Alfred Johnstone, E. R. Kroeger, and others.

In singing, a condensation from a number of books is included ["The Art of Singing"], which aims to give a bird's-eye view of the whole subject. No absolute rule can be laid down for singing study. In taking up piano, the student's problem is simply one of using hands and fingers that are much like those of every one else. But with voices there are much greater differences to be found. One pupil

starts with a nasal tone, another with a throaty tone, still another perhaps with too much wasted breath. As each of these cases must be differently treated in certain ways, an attempt has been made, in the section on "Faults in Singing," to indicate the proper procedure.

There will also be found here a short account of certain points in violin-playing. This, it is hoped, will be of use to all students.

The same is true of the articles included here on the subject of organ-playing. The organ is by no means well-known or appreciated in this country. Its repertoire, ranging from Bach to Guilmant and others of the present, contains many valuable works of genius. Yet among those who know the beauty of the "Well-Tempered Clavichord" on the piano, not one in twenty will have any idea of the glory that the organ can impart to the great St. Ann's fugue and other works of its kind. Conservatories have their organ courses, and church congregations often hear good voluntaries; but actual organ recitals are few and far between. There is a chance for them in almost every community, and their growth will mark an improvement in the musical taste of our country.

The subject of musical form also is included in these pages. The non-musician who says he is "fond of music" will find in this subject a key to increased appreciation. He will learn that music, even the simplest, has its architecture, its tonal scheme that follows certain general rules. Having become familiar with these, he will be able to understand the skill of the great composers as shown

in their union of form with a pleasing variety, and their frequent use of little devices to beautify and ornament the main outlines of their work. If it is claimed that the study of form and theory, rightly pursued, opens up a wonderland of enjoyment, the claim may seem exaggerated to some; but the words are directly quoted from conservatory pupils who have taken such a course.

A short article cannot give the full list of details and illustrations that a good teacher would use; but the structure of the different forms has been fully described, with a sufficient number of illustrations. The student who learns to analyze the examples cited (from "The World's Best Music") will find himself able to see the structure of almost any piece that he plays. For the performer, this is always an important guide in phrasing and expression; while the listener gains increased pleasure by such knowledge of what the composer is trying to do.

In connection with the subject of appreciation, a full course in general musical knowledge has been suggested here. This is not intended to take the place of singing if used in schools, but is presented as furnishing a possible hour's study for each week of the year for upper classes in preparatory schools. While the value of singing as vocal gymnastics is undoubted, there is no reason why school or college students should not be given an outline of general musical knowledge. The course has been made to include musical form and its outlines; the history of music; in connection with the history, a general idea of the character of each composer's work, and the qualities of the different schools of music; while

at the end are added the methods of soloists and the use of orchestral instruments. The latter may be omitted or given separately if the available time is consumed in the preceding lessons. As implied above, this course may be found useful in colleges that have no music department at present. It is also suitable for women's clubs or other organizations interested in musical study.

The article on "Notation" is for the benefit of beginners. Yet even such an old art as musical notation is not always clear and accurate. In view of this, an article has been added on "Doubtful Points in Music."

The titles of the other articles are self-explanatory. Among them will be found such subjects as "Programme Music," "How to Sing a Song," "Various Piano Methods," "The Dance in Music," "Contemporary Schools," "Musical Taste in Children," "Choir Training," and so on.

The aim of all this has been to make two volumes that shall be of value to both teacher and pupil, and of general interest even to the non-musical public. An account of all that is useful or interesting in music would fill a library; but it is hoped that the present work will fulfil its object as perfectly as its size will permit. One set of condensed articles may save the reader much research; and that is the purpose of these volumes.

PREFATORY NOTE

In the two volumes of "The Musician's Practical Instructor" there are many references to the "World's Best Music" and also to "Modern Music and Musicians." This statement applies more especially to the articles entitled "An Illustrated Course of Music Study," and "Twenty Programmes with Illustrated Talks."

To complete these programmes and lessons with the proper instrumental and vocal selections, the editors frequently refer to "Modern Music and Musicians," and the "World's Best Music" because these two musical libraries are found in such a vast number of homes of music lovers. Of course the vocal and piano selections referred to in these two sets of books can be purchased in the usual way in sheet music form.

In the two volumes of the "Musician's Practical Instructor" are also many references to the various other volumes of the "University Musical Encyclopedia." The two volumes entitled the "Musician's Practical Instructor" constitute Volumes XI and XII of the "University Musical Encyclopedia." The reader will find occasional references in these two volumes inadvertently made by the editor as if the two volumes constitute only one.

VARIOUS PIANO METHODS

By Arthur Elson

IN the days when the Leschetizky method has become famous through such players as Paderewski among the men, or Katharine Goodson among the women, one might think that this popular method had displaced all the others. Such, however, is not the fact. A number of methods flourish. Very often, too, the successful teacher will blend different points from two or three, and practically create a new one of his own.

One might also assume that a point of such importance as the position of the hand had been thoroughly settled by the many great pianists of the last century and a half. This, too, would be a mistake. It may slope up or down from the wrist, or be level; while varying degrees of bend in the finger are also called for. In the "Art of Teaching Pianoforte Playing," by J. Alfred Johnstone, that well-known English teacher and writer grows sarcastic over the many varieties of piano touch that are now called for. He mentions the "finger-elastic touch," the "up-arm sweeping touch," the "elastic-fist touch," the "stab touch," the "low-wrist touch," and even the "finger-lying-on-the-keys touch." The last is our old friend, the prepared touch of the Leschetizky method.

With all this variety, it has been thought proper to include here the chief points of two or three of these

varying methods. Therefore the method spoken of above (by Johnstone) will be described, as well as the Deppe method and its later development by Breithaupt. It will be noted that in many points the first is practically a direct contradiction of the others. Under the circumstances, teachers are naturally free to "choose the one that they love best," as the juvenile games have it. But an effort will be made here to institute some of those odious things called comparisons.

Incidentally, Johnstone begins with a protest against those who neglect exercises because they want to learn "only enough to amuse their friends." This he calls analogous to a student who slights grammar and spelling because he merely wishes to read and speak a little for his friends, and does not care to become a famous orator or writer. This is a well-chosen point; for it is certainly wise for the student to work in the proper way, no matter what he intends to do in the future.

The objects of finger-training, Johnstone says, are to produce the greatest possible power, independence, delicacy, rapidity, and accuracy in the fingers and their motions. They must also be accustomed to certain musical figures and sets of notes that occur frequently. In doing this, the utmost mental attention is needed. Johnstone, like all other good teachers, realizes the value of thought; and the pupil must always be made to do the same. Exercises are to be played with strict attention to every detail of hand and finger motion, power, and even expression. Not a single movement should be made without having a reason for it. This general principle Johnstone puts in these words: "Never move a finger without knowing exactly how it should be moved, without having a definite intention in your mind, or without doing

your utmost to direct that movement so as to gain from it the maximum result possible."

For the position of the hand, some advise a high wrist, and others a low wrist; some insist on a hollow back of the knuckles, while others wish them to form a ridge; again, some insist on fingers raised as high as possible, while others wish them laid on the keys. Johnstone suggests the following experiment, to determine the best position. Lay the hand flat on a table, while sitting close to it. Bend the fingers by curving the joint next the tip slightly, the next joint more, and the knuckles slightly. Then raise the wrist to a level position, the hand resting on the finger-tips and the side of the thumb. With the other hand, lift the middle finger by its outer joint, keeping its curved position; and after the finger is raised, let it drop suddenly, and aid its fall by all the muscular force that can be exerted by the finger alone. The result will be a fairly forcible blow on the table. Now move the hand until the wrist is outside the edge of the table, lower it to a level with that edge, and then repeat the preceding action. Try again with a position like the first case, but with knuckles depressed to make a hollow in the back of the hand. Try the experiment still once more, with the knuckles raised high. Compare the force of the blow in the various cases, and it will be pretty clearly evident that the first position here described will give the best results. A lowered wrist gets a diagonal blow, less powerful than a vertical one. Depressed knuckles prevent the finger from being raised to the proper height. Raised knuckles force the fingers to reach so far down in striking that they lose power. What Johnstone says of the relaxed fingers laid on the keys is quoted later, in connection with the Breithaupt method.

With regard to the comparative merits of striking

or pushing the keys, the former is advocated. The supporters of the latter say that all levers should be pushed, and use the oar of a rowboat as an illustration. But the simile is hardly accurate, as the rowboat is a mass to be moved steadily, while a piano-key is a lever that must produce a quick blow with the hammer at its farther end. Johnstone uses the typewriter keys as a much more accurate simile.

Johnstone therefore advises a hand position in which the forearm and wrist form a line sloping slightly toward the keys, and the fingers are curved as described in the first position of his experiment. He notes that weak and inexperienced hands usually tend to lean over toward the little finger, and he calls for a special effort to make the hand slope the other way, so that a marble on the back of either hand would roll off toward the other. He does not, however, give any device to help this. Such a device will be found in the Leschetizky method, published separately, in which the skipping of a key between the second and third fingers is shown to aid in the desired result.

In action, Johnstone suggests the following:

1. The striking finger must be raised rapidly and with great force, pivoting on the knuckle.

2. It should be held in this position, remaining raised with as great force as possible.

3. It should strike with the utmost force and rapidity, depressing the key firmly to the very bottom, while at the same time the finger to be used next should rise with an equal force to an equal height.

4. Finger-tips must not move in and out; there must be no involuntary motion; and no finger should drop at all before starting its striking motion, which is a sudden rush to the key.

5. The nail should not be allowed to strike the key, and the finger-tips should form a curved row, with

that of the third finger nearest the line of the black keys.

6. The thumb has its joint bent somewhat, and touches the keys with its side.

The teacher is then advised to keep constant care that the pupil holds the finger firmly in its highest position, and does not let it sag before the time for it to play its note. Evenness of tone and perfect legato are also insisted upon, and a thorough mental attention and concentration. A firm touch is also advised, with each key depressed fully to the bottom, even when playing in soft passages.

Johnstone's finger exercises are begun by a slow trill, and the exercises are arranged for two fingers first, then three, and then five. He does not seem to adopt the single-note exercises of Leschetizky. This seems an error at first sight, but it may not be a fatal one. While the Leschetizky method is undoubtedly justly famous at present, it does not follow that every minute point in the method is far ahead of similar points in other methods. In beginning with two fingers, it will be found that each supports and relieves the other, and that two notes give the beginner a suggestion that he is playing an actual progression, however simple. Johnstone omits the single-finger training in his book, with the exception given below, but there is no reason why it should not come after the other exercises. But whatever is done first, the teacher must be sure that hand and finger action are begun in the proper way—at least, according to his method.

The slow trill of two notes is repeated thirty to forty times with each pair of fingers, at a metronome rate of 40 to 60 for each note. The trill is taken at its slowest at first, and it is even practicable to let the student rest a beat between each note for a time.

This waiting, according to Johnstone, is to be done with the finger on the key just struck, but all other fingers held up as hard as possible. Care must be taken to make the fourth and fifth fingers move as freely as possible. He states, "Unless the little finger be made to move freely at its root joint, and independently of any hand movement, the finger technique will never be clear, brilliant, or accurate." To develop this finger, he advises holding down the other four notes and playing the fifth note with the little finger fifty times in succession, with careful attention to all details.

The slow trill is to be practised continually, with the metronome mark raised in later lessons until 96 is reached. The slow trill with each pair of adjacent fingers may then be taken through all keys that offer new finger-combinations of black and white keys. As the pupil grows more and more proficient, he may take double notes or triplets, with each beat, then with each half-beat, and so on. But speed should never be increased unless the movements are kept correct. The exercises should be practised at each new speed until some improvement is noted, before increasing the pace. All black and white key-combinations are to be used here also. As always, the mind must be concentrated upon each motion.

The foregoing are advised for a year. They may then be changed for a two-note exercise on intervals varying by semitones from a minor second to a major third, and the same taken on each successive note of the chromatic scale without stopping. When played with any force, it will be found so tiring that after one pair of fingers has gone through it, a pair from the other hand (playing downward with the left hand) should be used for relief.

After a year or two the pupil is advised to take

the first exercise in double notes, adding a third above the first note in each key.

The next two exercises consist of two successive notes giving a second or a third, the two notes being repeated continually on the next scale-degree instead of on the same one. They are to be taken through a compass of three octaves, ascending and descending three times without stopping. This may be started with a metronome of 72 for each pair of notes, and quickened until four notes can be played to a beat at 144. The exercises are of course played in every key. Care must be taken to have the tone derived wholly from the finger motion, at all speeds. For the sake of practising contractions, the exercise in seconds may be taken by all possible combinations of fingers not adjacent—1-3, 1-4, 1-5, 2-4, 2-5, 3-5.

In all these the student is directed to make half his practice a succession of slow notes played with rapid finger-motion after each finger has been held high. Continual practice at high speed is not advisable, even for the advanced student. He may play each exercise twice at a slow rate, with full uplift of fingers and forcible stroke; and then twice at double the speed, after he has mastered the latter point.

The three-finger exercises are devoted largely to the strengthening of the weak fourth and fifth fingers, in combination with their more powerful neighbor, the third. Johnstone suggests them for more earnest students, while considering the first few two-finger exercises necessary for all, whether they wish to become advanced or not. The same directions as before apply to these new exercises, and special care must be taken to give strength to the stroke of the fourth finger. Four exercises are given. The first consists of three notes in succession, played with the fingering 3, 4, 5, and repeated on successively higher or lower

scale degrees through three octaves. The second consists of the triplet E, D, E, repeated on successively higher and lower degrees through three octaves. The fingering here is 4, 3, 4 on the first triplet, 5, 3, 4 on the others going upward, and 4, 3, 5 coming down with the right hand. The left hand has 4, 5, 4 on the first triplet, 3, 5, 4 on the others going up, and 4, 5, 3 coming down. A third exercise starts, let us say, with C, D, C, and the fingering of the two hands in the previous exercise is exchanged for this. A fourth consists of four notes to the beat, arranged to proceed gradually upward. They may all be carried through three octaves up and down, and repeated three times before changing hands. A fifth exercise consists of holding down an octave with thumb and little finger, and playing the intervening notes of the dominant seventh chord as a broken chord repeated, both upward and downward. This is claimed as an aid for increasing the reach. The three inversions of the chord may be employed as well as its first position. Beginning at four notes per beat, the metronome may be started at 60 and worked up gradually to 144, where alternate speeds of two and four notes per beat may be used. These exercises are given as the minimum amount needed.

Five-finger exercises, which Johnstone claims should not be taken indiscriminately at first, are valuable in developing ease and rapidity after the pupil has mastered the management of his fingers, and has trained his attention to control them fully. Of the many sets published, he considers Schmidt's "Daily Finger Exercises" ample for all ordinary requirements. But they should be played with constant mental care, and taken through all keys that offer any new black-and-white combinations. Johnstone states that he never had a pupil, no matter how advanced, who passed be-

yond being benefited by this collection, and when many ill-trained students, on coming to him, objected to such "beginners' work," he told them that their only hope of success lay in learning to play these exercises properly.

He advises the exercises numbered from 3 to 33 inclusive for the first and the chief work. Each one is to be repeated ten times, or even more, until the student feels that something has been gained. With a metronome (M. M.) of 60 to 72 at first, each may be taken twice with two notes to a beat, and then twice with four instead of two. When the exercise can be played at 96 with four notes to a beat, all tones being loud and equal, and all fingers properly lifted, he may proceed to the next exercise.

Four exercises are advised for each day's practice. They may be played each day in three major and three minor keys, taking a different group each day so that the schedule of keys is completed in every four days. Then for the two remaining days of each week six keys may be taken. Each exercise is to be repeated five times in each key at a metronome mark of 96, alternating two and four notes to each beat. Continue this method until the first hundred exercises are done, watching carefully to see that the finger-action is correct in rapid as well as slow *tempo*.

Another method is then suggested. Using one or two exercises for each day's work, play each exercise in all the twenty-four major and minor keys without stopping even when changing keys. Repeat the exercise three times, playing at first two notes, then three and four, to each beat. Begin with M. M. 96, and work up gradually to 184. Playing notes grouped in fours with an accent on every third note will be found difficult at first; but a constant watch on the accent will make it practicable, and will prove an ex-

cellent training in the mental control of rhythm. The changing accent will also help to equalize the power of the fingers. The Schmidt exercises from 3 to 33, and those in double notes from 119 on, will be found useful in this method. For the most part, the two hands are to be practised separately. This course, or one similar to it, will extend over five or six years; and no pupil should fail to go through at least some daily work of this sort. Among other useful collections, Johnstone mentions Mason's "Touch and Technique," part I; the Cotta-Lebert "Pianoforte School," part I; Germer's "Technique"; Raphael Joseffy's "Advanced Exercises"; and the Tausig-Ehrlich "Daily Studies," part I. All exercises are to be memorized, so that the hands may receive full attention. In an hour and a half of daily practice, at least fifteen minutes should be devoted to finger exercises, say five for each hand separately and five for the two hands together. Less than this is of little use, while much more will prove fatiguing. Thus for four hours a day, Pauer advises thirty minutes in the morning for exercises and scales, and twenty minutes in the afternoon for exercises. The time-tables suggested for practice are given at the end of this article.

Scale work may be safely delayed until the correct use of hand and fingers has become a well-established habit. In scale-playing, the hand is to be held rather high, which will aid the thumb movements and give a full stroke for the weak fourth and fifth fingers. The thumb must of course move toward its next key as soon as it has released any tone.

Johnstone gives the following suggestions:

1. Keep the hands as high above the keys as convenient.

2. Instead of holding the hands at right angles to the keys, let them lean outward a little, so that the

fingers of one hand slope toward those of the other; and keep them at the same angle by continually moving the wrists along. In this way the thumb will reach its key more easily than otherwise. (The hand, however, must not lean outward toward the little finger. The outward bend of the wrist, as given in the Leschetizky method, merely brings the outer finger-tips farther away from the edge of the keys, giving the thumb more room to pass under the fingers.)

3. The joint of the thumb should be bent only slightly, so that the angular position of the wrist will let the outer part of the thumb lie straight along the key. When the correct bend is once found, it should not be changed, and all sidewise movement is to be accomplished from the root-joint. The movement from one thumb note to the next should be a gradual progress, and not a spasmodic jerk at the last minute. Thus in the scale of C the thumb is moved from C to E while the second finger is on D, and from E to F while the third finger strikes E.

4. After the thumb strikes F, care must be taken to shift the fingers onward over it by a motion of the whole hand, so that the fingers may be kept in their proper position, and not twisted out of their correct angle by any sudden jerk. "The correct action," according to Johnstone, "is to move the whole hand on, keeping it all the time at the same angle with the keys, and while moving it on, to lift it up again high above the keys to its original position." This would seem to imply that the playing of the thumb brings the hand down, which is hardly advisable. The hand may be held fairly high, but too much height, necessitating any great drop in playing with the thumb, should be avoided.

5. Any movement that puts any finger into a wrong position for striking is a wrong movement. Under

this head come excessive bending of the thumb, straightening the fingers too much, curving them too much, etc.

6. These directions apply even more strongly in *arpeggio* playing, where the skips are wider and the difficulties consequently greater. The wrist movement, however, must never be so rapid as to tend to drag the fingers off the keys.

7. The wrist should not be dropped for a thumb note. (It would seem from rule 4, however, that the hand may be swung down a little, while keeping the height of the wrist unchanged. Such a swing, however, must be made as small as possible.)

8. Fingers should not be dropped to grope for the note before striking, nor should they delay in releasing their notes. Thumb notes must not be too loud, nor fourth-finger notes too weak.

9. In all scale and *arpeggio* practice, the work should be begun in slow *tempo,* with fingers acting rapidly when their turn comes. Such slow practice is not alone necessary for the beginner, but should be kept up by the advanced student, in alternation with rapid work. Its omission will increase the chance for inaccuracy.

10. A year of earnest study should be enough to familiarize the pupil with the major scales; but whatever time is required, he should never be allowed to go farther until he is sure of the right method and the correct fingering for each scale practised. The fourth finger should receive special attention, as, if this one works correctly the others will be fairly sure to do so too. Six months should then prove enough for the harmonic minor scales, and six more for the melodic minors.

11. Each scale should be repeated without pause. some ten to twenty times, through a compass of four

or five octaves. For the first six months, the two hands should be taken separately; after that, they may be used together for part of the time.

Since scale passages often occur in varying rhythms, Johnstone advocates the use of a metronome, and the playing of many rhythmic figures, such as an eighth-note followed by two sixteenths, an eighth followed by a triplet of sixteenths, and so on. The chromatic scale is of course to be included in the general practice. Scales in thirds, sixths, and tenths must be taken up, as well as in octaves. Both parallel and contrary motion should be used. Scales should be practised starting from the top as well as from the bottom. The student will find it practicable to work on certain scales and *arpeggios* one week, and a new set during the next week. Dr. Harding's "5,000 Scale and Arpeggio Tests," and Johnstone's "Royal Method for Scales and Arpeggios," are both recommended. As the student gains in ease and power, he may gradually increase the speed until he can play eight notes to a beat at M. M. 96; but he must never forget to include slow and consciously accurate practice with each day's work.

The scales are to be played at all degrees of power, from the softest to the loudest; and also with variations of power in a single scale, as well as *staccato*. A soft and even scale may be obtained with relaxed muscles, but should not be attempted until the forcible scale from well-lifted fingers has been fully mastered. For technical endurance, Johnstone advises the "Scale of Scales," given by Mme. Brée in the Leschetizky method (another volume). Ambitious students are advised to attempt scales in double thirds and sixths. At least fifteen minutes of daily practice on scales is needed to insure any real progress, while much more time may be given to this matter with profit.

Broken chords are emphasized as being a good

preparation for *arpeggios*. The exercises for the former are arranged in four grades, each to be studied from six to twelve months, according to the pupil's ability. The first grade contains broken common chords in various figures and inversions, for a fixed position of the hand. The second grade consists of these figures arranged in succession and altered so that the hand may move gradually up or down the keyboard. Grade three takes up dominant and diminished seventh-chord figures, in all inversions, for fixed positions; while the fourth grade takes these in figures that ascend or descend successively. Each of the exercises in this group should be practised in every key, major and minor. Each should be repeated from ten to twenty times, with the metronome. The exercises are to be taken with each hand separately at first, and slowly, the speed being doubled and quadrupled later on. In those with fixed positions, the thumb and little finger may be held over notes an octave apart, when practicable, and the other fingers over their proper notes. Germer, Cotta-Lebert, and Mason give such exercises, while Johnstone has published a manual of them.

After a year or so of broken-chord exercises, *arpeggios* may be taken up. They should be studied in definite order, according to their varying difficulty. First come major common-chord *arpeggios*, separate hands, in the first position only. Second, minor common-chord *arpeggios*. Third, both of these groups with both hands together. Fourth, the second and third positions of these chords, with each hand singly at first, then both together. Fifth, *arpeggios* on the dominant and diminished sevenths, with separate hands, in all inversions. Sixth, the same with both hands together. Seventh, all the chords previously taken, in parallel motion, in sixths and tenths. John-

stone gives tables of fingering, or this may be studied from the section treating of it in the Leschetizky method, published by the University Society.

The faults of scale-playing are apt to be emphasized in *arpeggios*. The thumb should move onward quickly and evenly. The wrists should be bent outward. The hands should be held high, avoiding any sagging of the little-finger side. The whole hand should be kept raised as it passes the thumb. An even, onward movement of the hand, with little or no change in the angle it makes with the keyboard, is what is wanted. Care must be taken not to break the *legato* by a too early release of the note played just before the thumb strikes on passing under. It is a good idea to repeat each *arpeggio* until it has been played correctly three times in succession, with the metronome at any convenient speed. Various rhythms and tone-qualities may be used. At first the *arpeggio* may be practised through two octaves, but it should be extended afterward to four or five. Slow and rapid practice may be alternated. Johnstone advises fifteen minutes a day as a minimum for the beginner, and half an hour for the average pupil. For exercises to cultivate endurance, he recommends the "Scale of Arpeggios" and "Suite of Arpeggios" by Mme. Brée, given in connection with the Leschetizky method.

Wrist and arm technique are covered by special exercises. Suppleness and accuracy are the points to aim for at first, with speed of action coming gradually. The following details are to be observed.

1. Raise the hand rapidly till it is nearly at right angles with the arm, keeping the proper curve of the fingers unaltered; hold the hand thus uplifted for some seconds; then swing it down to strike the note as rapidly as possible. A single note may be repeated.

The succession of notes may be slow, but the actual up-and-down motions must be rapid.

2. Hold the wrist fairly low, nearly on a level with the keyboard.

3. Keep the forearm steady, and the arm muscles as relaxed as possible. The elbow moves only slightly, the wrist being the pivot.

4. Keep the fingers always properly curved, and do not let the hand waver before it descends to strike.

The single note may be practised with the middle finger at first, and the other fingers afterward. Then there may come repetitions of thirds, sixths, major triads, minor triads, dominant sevenths, and diminished sevenths. Begin slowly, say with M. M. 60 and one note to a beat. It is never wise to tire the wrist and arm muscles, so these exercises may be taken for a few minutes at a time, several times a day. Merely shaking the hand up and down in the air will prove useful.

The following are arranged for beginners, so that wrist development may keep abreast of finger training.

1. With the middle finger, strike each note of the scale ten times in succession, with wrist action, at M. M. 60. Repeat, twice as fast.

2. When some weeks have brought about increased power and flexibility, double the speed again, playing four notes to a beat at M. M. 60. The hand cannot be raised so high for such rapid work, but the slow practice must be kept up for part of the time. The hands may be practised separately for a year.

3. With the various fingers, as before, double the speed again. Then try *staccato* scales.

4. After some time on the single notes, use major and minor thirds and sixths.

5. Practise wrist action with the major triads on each note of the chromatic scale. Do this first with two chords to the beat, then four, then a succession of ascending and descending chords. It is advisable to introduce here the various rhythmic figures used for scales.

6. Apply the wrist action to the minor common chords and the dominant and diminished sevenths chords, in all inversions.

The stretch between little finger and thumb must always be kept fairly large. Finally the chords may be practised as octave *arpeggios*.

Four-note chords with the octave added to the triad may be played with repetitions, on all scale degrees. Five-note chords, consisting of seventh chords with the octave added, may also be used. A chord may then be played upward and downward through all its inversions. For purposes of power, the arm may be used to reinforce the wrist. The striking of chords by the upward throw of the wrist is advocated also. For octave work, Johnstone recommends Leybach's "La Diabolique," book IV of Mason's "Touch and Technique," Kullak's "Octave School," and his own "Royal Road to Octave and Wrist Technique." After mastering a fair amount of exercises, it is enough if these are used in practice, and new passages taken only as they occur in new pieces.

Among daily studies, in their order of progressive difficulty, Johnstone recommends the following:

1. Plaidy, "Daily Studies."
2. Loeschhorn, "Technical Studies."
3. Leybach, "La Diabolique" (a single wrist study).
4. Köhler, "Technische Materialen."
5. Germer, "Technics of the Piano."
6. Czerny, "Forty Daily Exercises," op. 337.
7. Hanon, "Le Pianiste Virtuose."

8. Moore, "The Mechanism of Pianoforte-Playing."
9. Mason, "Touch and Technique" (four books).
10. Kullak, "Octave School," books II and III.
11. Beringer, "Daily Studies."
12. Joseffy, "School of Advanced Piano-Playing."
13. Tausig-Ehrlich, "Daily Studies," three books.

Johnstone thinks that with such an elaborate course of exercises as has been outlined, piano studies, or Études, are hardly necessary. He believes that with the amount of time spent on technique, the rest of the time would be best devoted to good music. Études exist in large numbers, composed by the greatest geniuses and played by the most eminent performers. These works, though, were written before the recent systems of finger technique were fully evolved. The Étude is valuable as a "sugar-coated pill," however, as by its use the student thinks he is playing a piece while he is really doing technical work also. But the works of Czerny, Clementi, Moscheles, Henselt, Chopin, and all the others who composed Études, have certainly been a valuable legacy, in spite of any one's ideas to the contrary. Johnstone himself gives a graded list of such pieces, which will be found at the end of this article.

Before various points are brought up for discussion, another method will be described here, which differs radically from that of Johnstone in many points. This is the Deppe method, as given by Ehrenfechter and as altered later by Breithaupt into his own method.

The position at the piano is lower in the Deppe method than in others. Deppe said, "You may have the soul of an angel, but if you sit high, the tone will not be poetic." If one sits high, the arm, hand, and fingers form nearly a straight line, and the weight

of the arm bears too much upon the wrist and fingers. If one sits low, with the elbow one or two inches below the level of the keyboard, then the arm will assume its proper shape. There will thus be no leaning or pressing of the arm on the hand. The arm is well bent at both the elbow and the wrist, and the muscles are ready for action and amenable to the effect of practice. Bodily movements are to be avoided, except, of course, a leaning to one side or the other as demanded by the location of the notes.

The arm has to sustain the hand and guide its movements, requiring for this both strength and mobility. A simple exercise for strengthening the arm consists of holding the fingers on the keys without pressing them down, and maintaining this position until tiredness begins to set in. After a rest, this may be done again, and the whole repeated several times a day. This can be done at a table, or simply in the air. Arm strength and weight is the basis of this method, as indicated by Deppe's remark, "The arm should be like lead, the wrist like a feather." Another exercise consists of putting the fingers on the key-surfaces, as before, moving the arms out gradually until the hands reach the ends of the keyboard, and then bringing them gradually back to the centre again. The beauty of this exercise, according to Ehrenfechter, lies in the fact that it can be practised without disturbing the neighbors.

The wrist must be held high. The actual height will differ in individual cases, but it should always be fairly great, to bring the muscles into a state of tension. A high wrist makes practice more fatiguing, but there will be a corresponding gain in quick and safe attainment of desired results. Yet great care must be taken to avoid any stiffening of the wrist, as flexibility is of the utmost importance. To keep the wrist flexible,

hold it high, but free from all constraint. When any one complains of a weak wrist, it is probably the arm that is weak. As an illustration, the lion's paw is suggested. This seems flabby in appearance, but contains an immense amount of strength. As not every one can keep a lion for scientific purposes, ordinary elastic is also mentioned as an example of force without rigidity.

The back of the hand should be on a line with the keyboard, which evidently means that it should be level. The side nearest the little finger may even be elevated a trifle, or at least held consciously high, so as to give more scope for the fourth and fifth finger, and to strengthen that side of the hand as a whole. This action, however, should not be allowed to draw the elbow away from the side. The hand does not move of itself in playing, but is made to glide along as a whole by the arm. The raising of the hand from the wrist is rated as a false action.

The fingers, according to this method, are blamed for many things that are not really their fault. Their duty is merely to touch the keys in slow or quick succession, under simple or complex conditions. Too often, instead of being guided by the arm, they are forced to support it, and drag it from one position to the other. With the duties of the arm and wrist properly performed, the fingers are free to do their own work, and can do it with much less chance of error. Ehrenfechter sums up with the following rule: "Let the arm sustain the hand in its proper position, carry, conduct its movements and with it bring every finger right upon the key which it is intended to touch."

The fingers must be trained for flexibility and independence. Some hands are more adapted than others to this end, but the best hand needs training, and even the worst will be benefited by it. Mere strength is not

the end in view, although it comes with practice; but mobility and agility are what is needed. The fourth finger is strong enough in proportion when compared with the others, but owing to the position of certain muscular bands it is comparatively lacking in flexibility. Stiff fingers, which often come from stiff wrists, may be avoided by training the muscles of the arm, hand, and fingers as one large system.

The touch, or method of striking the keys with the fingers, is held to be more of a pressure than a blow, and similar to the organ touch. The fact that the fingers assume a hammer-shape, it is here claimed, has misled many into making them strike like a hammer. The Deppe method asserts that there is no need for a long finger-stroke from a high position, that it does not improve the quality of tone, that it prevents fulness in soft passages, and that it places too great a strain on the finger muscles.

By instinct and experiment, Liszt came to play in the way directed by Deppe, the latter actually taking some of his methods from Liszt's example. Amy Fay, in her book "Music Study in Germany," speaks of this matter thus: "After Deppe had directed my attention to it, I remembered I had never seen Liszt lift up his fingers so fearfully high as the other schools, and especially the Stuttgart one, made such a point of doing. . . . Liszt had such an extraordinary way of playing a melody. It did not seem to be so loud and cut out as most artists make it, and yet it was so penetrating." Of his touch, she said, "The notes seemed just to ripple off his finger ends with scarce any perceptible motion." Deppe reasoned from Liszt's example that the secret consisted of playing with the weight instead of striking a blow. The fingers sink down with the key, but do not put forth any great muscular exertion.

The tone produced by this method will be very weak at first, but will gain constantly in power, sonority, and brilliance. This tone is not beaten out of the piano, but with increased sensitiveness of the finger-tips will appear to be drawn from it. The beginner must keep strictly to this method of tone production, and if the tone seems too weak, he must not try to increase it by any false mechanism.

Deppe made his pupils listen to every tone, carry it into the next for a *legato,* and make sure that it had no more and no less prominence than every other tone. The fingers are kept well curved, so that the notes are played by the tips. The fingers, however, are not spread out over their notes, but kept close together, though without any constraint. In playing the first five notes of the scale of C, for example, the right arm will move a trifle to the right before each note is played by a finger, in order to bring that finger directly over its note. The same principle, of course, applies to the left hand. As a rule, the thumb is very slightly bent, and its tip kept near that of the forefinger when it is not needed elsewhere. Slow practice is kept up for a long time. No distinction is made between a *legato* and *staccato* touch, the latter being the same as the former, but followed by a quick release of the tone.

The tension and contraction of the hand is brought about by the separating of the thumb from the other fingers, which are still held in a group, and by the return of the thumb and the finger-group toward each other. The greatest contraction, of course, takes place when the thumb and little finger come together on the same key.

In studying finger-exercises, slow speed, strict attention to *legato,* and perfect equality of tone are the three points to be observed. The use of rhythm,

bringing accents on certain notes, is considered wrong. Exercises with one or more notes held down during practice are condemned on the ground that they afford an undesirable rest for the arm, which should be kept in action as a support for the hand. Any resting of the arm on held notes will tend to stiffen the wrist and prevent the free fall of the fingers. Hand-guides like those of Kalkbrenner or Bohrer are therefore to be put aside as dangerous. The use of mental concentration and attention while playing exercises is insisted upon, and is considered necessary for true progress, as well as an aid in making practice interesting instead of dry and dull. Miss Fay found such concentration very exhausting, and after two or three hours of it would feel ready to drop off her chair. All exercises should be practised in every key, thus making the fingers familiar with the black keys as well as the white ones, and preparing the way for scales.

In making long skips, for which the hand has not enough stretch, the fingers must still be carried by the arm without assuming a slanting position. The hand will therefore describe nearly a semicircle, rising to some height before moving sidewise, and coming down vertically at the last. In going from white to black keys, the finger must not be stretched out, but the proper curve maintained, and the necessary motion made by the arm.

In scale practice the mental concentration must be kept up to its fullest extent. The chief technical difficulty here is, of course, the management of the thumb, which must pass from one part of the scale to another. The gradual motion of the hand, according to Ehrenfechter, will bring the thumb nearly to the required position for F in the scale of C, and will practically do away with the need of underpassing. "All that is needed," says Ehrenfechter, "is for the

middle finger to go politely out of the way in order to allow the thumb to pass on to its key." The same principle applies in coming down the scale. When the notes have been played downward from C to F, the hand has moved gradually toward the thumb to such an extent that the middle finger is comfortably near its E. This method of scale playing, it will be noticed, differs radically from the under-passed and prepared-touch method used by Leschetizky. The major scales in sharp keys, up to five sharps, are fingered like that of C. The flat scales, including G-flat, have various fingerings, because of the rule that the thumb is not to come on a black key; but Ehrenfechter thinks this rule a needless bit of archaic pedantry.

He recommends practising the scales in both parallel and contrary motion, and states that the latter is very important in developing the arm muscles. Thirds, sixths, and tenths, are also mentioned. The practising of scales in rhythmic figures, or with different and varying degrees of power, is not endorsed. The important point is considered to be the development of perfectly even tones. Rhythm and control of power are taught in connection with other music.

Arpeggios are, of course, considered valuable, and are to be prolonged through three or four octaves. Their influence in strengthening the arm and wrist, and giving the fingers independence, is very great. Of the many varieties, the chord of the seventh, both major and minor, is recommended as the best. Both parallel and contrary motion are to be used, and the different inversions as well as the first position.

Firm chords are still played with pressure rather than with a blow. In these, however, it is usually advisable to stiffen the wrist, so that the chord is aided by the force of the arm. The fingers will stiffen of their own accord, when they are stretched out to

take their proper notes. When going from one chord to another, the hand may be allowed to relax after each chord has played, and rest on the keys.

With Ehrenfechter, the high raising of hand and arm is not a preparation for striking a chord, but another method of relaxation. In music of technical difficulty, this change of position will rest the arm, as keeping it in a single position is much more fatiguing. In coming down on a chord, however, it is not to be played from a height, but the hand is checked just above the keys, and the chord played with the usual method of pressure. When chords are some distance apart on the keyboard, the hand must rise vertically from one and descend vertically on the next; so it may describe the semicircle mentioned in connection with single-note skips.

In performing the *tremolo,* or repeated notes, the fingers must not be allowed to glide off the keys as if dusting them—a too frequent fault, according to Ehrenfechter. Each finger plays the note just as the preceding finger is releasing it. In order to bring the fingers into their proper position for this, the hand must move sidewise even more noticeably than when playing the scale. Liszt sometimes calls for repeated thirds, which may be given with alternating hands. In this case the fingers are held stiff, and in a more vertical position than usual, with the left hand under the right.

The trill requires a maximum of finger flexibility and independence. The tips of the two fingers used must never leave the keys, and must press them down to their full depth. The two tones must, of course, be kept even in power. The speed must be perfectly regular and even. Whatever speed is taken at the start must be maintained; but this should be as great as the performer can make it.

The use of the pedal for mere loudness or force of tone is discouraged as being inartistic. It is advised, however, in sustaining a bass part where skips prevent the left hand from holding the tones, as well as in its more general purpose of sustaining harmonies whenever desired. Liszt and Thalberg were masters of the pedal, and Amy Fay says of Liszt's playing: "The secrets are his touch and his peculiar use of the pedal; he has a way of disembodying a piece from the piano and seeming to make it float in the air. He makes a spiritual form of it so perfectly visible to your inward eye, that it seems as if you could almost hear it breathe! Deppe seems to have almost the same idea. . . . He played a few bars of a Sonata, and in his whole method of binding the notes together and managing the pedal I recognized Liszt. The thing floated! Unless Deppe wishes the chord to be very brilliant, he takes the pedal *after* the chord instead of simultaneously with it. This gives a very ideal sound."

The soft pedal is considered rather unnecessary by Ehrenfechter. He holds that a player should be capable of producing by his touch all the needed gradations of softness. According to him, "To the true artist of refined taste, the effect of the mutilated tone-quality produced cannot be otherwise than painful. True, in some exceptional cases composers have marked *una corda;* if the player uses it in such instances, he has then the excuse that he does not do so on his own responsibility."

Good fingering in piano playing is of the utmost importance. *Legato* work cannot be well done without it, and it is a great aid in training the hand and bringing about a good style of performance. This matter must be taken up in the early stages of study—one of the many reasons why it is advisable to have a good

teacher even for beginners. A good fingering is one that is easy and does not interfere with expression. Many cases for special procedure will occur in actual study, but the following few rules will almost always prove useful:

1. Any passage that can be conveniently played without altering the position of the hand should be fingered on that basis.

2. When change of position is necessary, the fingering should be such as to cause the fewest possible changes.

3. Use the nearest finger to a key, unless there is some definite reason for doing otherwise.

In running passages the fingering for diatonic and chromatic scales and broken chords will generally suggest the proper fingering for use. Sometimes, in rapid work, it is permissible to pass one finger over another. The fourth may be passed over the fifth, or the middle finger over either of its neighbors, when this will give a better result than the more usual procedure.

For polyphonic music, a good command of fingering is especially necessary. The "Twenty-Four Preludes and Fugues" of Bach, as fingered by Tausig, are recommended to the student. Other works mentioned as giving good examples of fingering are Clementi's "Gradus," fingered by Tausig, the Études of Chopin, and the works of Liszt. For the earlier pieces, the works of Clementi, Dussek, Steibelt, Kuhlau, and others of the sort will give a sufficient repertoire; while for the advanced student the great classical and modern composers' works offer an almost unlimited field. But the student should not forget that progress depends more upon the technical exercises than upon the pieces learned.

According to Breithaupt (whose technique is de-

scribed by himself in his "School" and in "The Musician," Vol. XVI, for 1911) Deppe was the first to make proper use of the upper arm and shoulder, but he "undid all the good by his unfortunate tension and stiffening of the joints (so-called fixation) and the turning in of the hands at a sharp angle." The weight idea was developed by Deppe's pupil Bandmann, with suggestions from Busoni, while Breithaupt himself was enlightened by the school and example of Carreño. The chief idea of the Breithaupt system is the avoidance of muscular tension as much as possible, and the playing by weight from the shoulder, elbow, wrist, or knuckle, as the case may be. Liszt's playing is cited as an example of the proper qualities, as follows:

1. Playing with complete relaxation of the muscles and joints.
2. Using to the fullest extent the massive weight of the whole arm and its parts, and playing from the shoulder.
3. Employing skilfully the various correct motions, such as the swing, the forearm roll, and the forearm extension.
4. Playing with loose "slung" fingers and easily dropping hand.

Opposed to the school of weight-playing is the school of finger-technique. But even the great players of the latter school make use of some of the motions advised in the former. Tone is always to be obtained by weight, combined with the fingers in the right way, and is not so well produced by fingers alone. Breithaupt enumerates the following "mechanical sources of tone-producing action."

1. The falling swing or "throw."
2. The balance of the mass.
3. The forearm roll and combined upper-arm roll.

4. The forearm extension and bending (erection of the hand and gliding function).
5. The *vibrato,* or vertical *tremolo* as distinguished from the roll or horizontal *tremolo.*
6. The loose throw of the long "swung" fingers.

In playing by weight with the whole arm or forearm, these swing down toward the keyboard, where they are stopped by the striking of the fingers. In this stopping, the knuckle joint takes whatever muscular effort is needed, the wrist being kept as loose as the playing will allow. When the note or notes have been struck, immediate relaxation should follow, the shoulder then taking the weight of the arm, and a loose wrist giving sufficient weight to keep the keys held down. The muscular tension is therefore only momentary, and should always be followed by the relaxation. With good players, this habit of relaxing becomes natural and unconscious. The same is true after the lighter tone given by the falling wrist.

No definite rule can be made for the position of the hand. With good instruction and faithful practice, each hand will find the positions in which it produces the best results with the least proportionate effort. The structure of the hand, the length of the fingers, and the width of the stretch, are all factors. In general, small and solid hands will take a high position with curved fingers, while long and narrow hands will adapt themselves to the flat position with extended fingers and low wrist. But in transmitting the weight of a swing, the knuckle should usually be well bent.

The movements of the hand may be a vertical swing, a partial rotation or roll, and a turning inward or outward when needed. The swing is used with single tones, ordinary chords, octaves, and so on. The ro-

tary movement is applicable for trills, broken chords, and any progressions that need a side-to-side motion of the hand. The outward and inward turnings are more infrequent, being used at the ends of scales and passages or if the thumb must reach in to a black key.

The vertical swing from the wrist is more noticeable in slow *tempo* than in rapid work. As it grows less in the latter, it gradually becomes a delicate vibration, suitable and desirable for octave work. The wrist must always seem light and flexible. The forcible bending back of the hand and a stroke with muscular tension must be avoided. The forearm extension, or pushing the arm toward the hand so that the wrist is raised over the fingers, is also of use in octave playing.

The thumb and its extension in the hand must absolutely be kept relaxed at all times. The hand turns with the arm, and the fingers give way, releasing a tone to allow for underpassing or overpassing. The thumb must never be held stiffly underneath the palm, as that will contract the hand and limit freedom of movement. The thumb should turn with the arm, and at the proper time be loosely thrown under the hand to its key. It should not grasp the key spasmodically, but should drop on it naturally. This can be done without interfering greatly with the *legato.*

The rotary motion may become quite noticeable in finishing a scale or *arpeggio,* the hand coming off the keyboard with its palm visible.

When a scale does not end at its outer limit, but starts back toward the centre of the keyboard, the finishing roll is not very great, and is reversed at the turn with an easy swing that is made by the whole arm.

Finger movements are right if they combine with

the natural swing of the relaxed arm, or if they are done with the most ease and the least effort. The usual idea of developing muscle-energy in the fingers is called false by Breithaupt. This is not saying that finger-dexterity is useless, but that it should be cultivated as a part of the arm-system. The finger movements are swinging movements from a loosely sustained arm and hand, and demand no great muscular exertion. The finger swings from the knuckle, and as it strikes the key down, the weight of the arm and hand is allowed to rest upon it for an instant. The usual relaxation and "discharge of weight from the key" must follow at once. The relaxation must be so complete that the fingers could be easily knocked off the keys, say by the other hand. In the finger-throw, it is a matter of personal choice whether the hand is held high, medium, or flat.

If the finger-swing is limited so that the weight of the finger alone brings its tip on the key, then a very light tone results, which is useful in rapid passages of soft character. In this lightest and most refined form of touch, each finger works by itself, and the relaxation should give an independence so perfect that each one can fall by itself, and not add to the weight of the others. When this result is attained, the way is clear to develop the greatest speed and dexterity. This light finger-action must be only momentary, and any little muscular impulse that is given to aid the drop must be followed by the usual instantaneous relaxation.

The old method of overexerting the finger muscles, it is claimed, stiffened the finger in the knuckle; overstrained the muscles by a too extreme lift; kept up the tension without relaxing after the stroke; and sometimes even called for an extra afterpressure.

These points are all regarded as errors, since they tend to increase fatigue.

In the Breithaupt system, then, which is taught also by Steinhausen and others, there is no attempt to use absolute finger-power. The attack is produced largely or wholly by falling weight, even when fingers only are used. The question of when muscular tension shall be added (always with the weight of the loose arm back of it in greater or less degree) is one that depends on practical experience and the needs of musical expression. It is stated, however, that from 60 to 80 per cent. of finger-attack should be used with nothing more than the falling hand-weight. The *non-legato* is the usual style, with a large amount of *legato* roll, in which the fingers are lifted very slightly and with little muscular tension. The weight determines the effect. *Staccato,* too, is not to be played by a muscular raising of the finger after the stroke, but by lifting it off the key. It is claimed that playing as a whole will average 40 per cent. *non-legato* with hand-fall, 30 per cent. *legato* with arm-rolling, 10 per cent. *staccato* with vibrating hand, 10 per cent. octaves and repeated chords, and the remaining 10 per cent. with more or less active power in the finger-muscles.

Weight-playing is claimed to be correct, then, because it saves fatigue. It differs from the older school in the following points:

It develops the whole arm instead of merely the finger and hand.

Just as clock-hands are moved by a spring, so the finger action depends on the arm action.

The elbow is kept flexible instead of stiff.

The arm and shoulder also are kept flexible.

The fingers are thrown loosely instead of forced down stiffly.

All joints are kept relaxed as much as possible, instead of stiff.

The keys are pressed by a fall of weight instead of beaten down.

In general, weight is used instead of muscular tension.

The training is begun from the shoulder instead of the fingers.

The whole principle is summed up again by Breithaupt thus:

"We must let the playing members hang, let them 'go'; all the muscles must be loose. We balance the weight and preserve the relaxed condition in all motions and positions, excepting those where, for æsthetic reasons, the opposite condition, firmness, is especially required."

In looking over piano methods, we find that there are three main ideas or systems. The principles given by Johnstone sum up a fairly widespread set of teaching methods. Leschetizky altered these by certain clever devices for the use of the fingers. Breithaupt, going beyond the Deppe method, opposes the great exertion of the finger-muscles, and substitutes playing largely or wholly by weight. Certainly there is choice enough here to satisfy any one, or to justify almost any teacher in his procedure. It is none too easy to decide which is correct, or to be sure that any single method is wholly correct and the others all wrong. Johnstone says of the relaxing system, and the gentle lifting up and down of the fingers, "This plan is no doubt exceedingly simple and exceedingly easy; but by its fruits it must be condemned. Is this not the very style and method of every unregenerate son of Adam when he comes to his first lesson

with a bunch of feeble fingers all moving together if one is moved? . . . Simplicity is useless if it is ineffective. Whether are power, control, and independence to be gained by allowing our hand muscles to remain in their normal condition of weakness, flabbiness, and interdependence, and by feebly raising and dropping each finger; or by practising a strong, high uplift of each finger and a forcible downstroke; at the same time holding the other fingers motionless, so as to isolate each and detach it from the influence of the others as much as possible? The very statement of the conflicting views is a sufficient answer to the whole question." But apart from any unclearness in the involved interrogation, Johnstone speaks as if the Breithaupt school did not strive for independence of fingers, which it certainly mentions as necessary.

If we are to judge them by their fruits, then nearly all methods have produced great pianists. That, however, is not entirely the point. The real issue is whether any one pianist would achieve most by one or another method. This cannot be answered by experiment, as one man can learn but one method at a time; and it is hardly possible to find students so equal in ability that one of such a group could be started in each method, for purposes of comparison. A better idea of the relative merits may be obtained by taking a number of single points in them for discussion or contrast.

The first point is the very important question of whether muscle-playing or weight-playing is correct. The latter is undoubtedly used, in part at least, by every great artist, and often with a low wrist. It is possible, however, for the pianist to get his education in the muscle-method, and then perform by the weight-method. The tremendous tone of a Paderewski will

show that this is probably the case with him; for he was a Leschetizky pupil, and must have developed his fingers and their muscles in his course of study.

The question then arises, would muscular finger-training interfere in any way with later weight-playing? The answer would seem to be a decided negative. However strong the hand and fingers may become, there should never be any difficulty in relaxing them. However firmly the arm, shoulder, and elbow may be held, there is never any trouble about making their muscular exertion cease. The ease of relaxation is so great that long habits of firmness will not prevent the utmost laxity of muscles whenever it is desired. It would seem, then, that the acquiring of finger dexterity and control could be done by the Leschetizky method, even if such control were used afterward in the weight system. The Breithaupt method may be the one that Liszt and other great pianists used in playing, but it is a fair question whether they did not arrive at this method through the muscular practice of finger exercises in their earlier days. In other words, while the Breithaupt method is proper and excellent in performance, it is possible that the student who starts in it and keeps to it wholly may not do quite as well as the student of another method, who acquired finger strength by definite training for it before changing to the weight-method in later times. A few more years should answer this, and give the pupils of the new system a chance to develop their powers and show results. Meanwhile it is certain that the Breithaupt method does give strength to the fingers through the exercise they get in holding up the arm-weight before relaxation. It is also true of gymnastics in general that fairly light, regular exercise gives better results than violent straining. For real development, one does not have to exert himself to his utmost, until he

drops from fatigue. This would show that extreme stretches and finger uplifts of the type advocated by Johnstone should not be encouraged.

The question of the prepared touch taught by Leschetizky is another point that will bear examining. Its effect on quality of tone is not an essential advantage, for the other methods train the students to a thorough control of dynamics. It is undoubtedly more useful as an aid to accuracy. The pianist who uses it is all the time making a conscious effort to place his fingers over the right notes, even while he is playing others that may be noticeably earlier in time. Yet it might cause awkwardness if carried to extremes, and should never be used in a passage that can be more easily played without it.

Scale practice is always an important part of the student's technical work. Leschetizky uses the prepared touch in this; but if the object of that touch is accuracy, then it is hardly so entirely necessary here. As far as accuracy is concerned, the notes of a scale come in an ordered succession that presents no difficulties to the mind of the player. Deppe's idea that the bunched hand should move along gradually and thus substitute a sidewise motion for underpassing is not very practical, and makes the smooth joining of the scale-parts rather uncertain, at least for the beginner. Breithaupt's throwing-under of the thumb is more feasible, but even so the thumb works better when the throw is aided by some muscular tension. The happy medium would seem to be a muscular underpassing of the thumb that falls just short of preparing it on its note while the third or fourth finger is holding the preceding note. This makes the thumb reach its position on time with less effort than if it is prepared after underpassing, and with about the same accuracy. But even if much preparing seems not

fully necessary in scale work, it certainly does no harm; and it helps in the shifting along of the hand after the thumb plays its note, though here the preparation of the second finger alone would seem sufficient to guide the hand.

In large chords, the weight method would seem to have a decided advantage, even at the start.

The Leschetizky method is world-famous to-day, and has produced many pianists of the first rank. By this test it would seem to be good. But since it is so easy to adopt some of the Breithaupt procedure after learning the Leschetizky method, and since so many great pianists seem to do this, it is possible that the next great school will be a fusion of these two methods in teaching, keeping most of Leschetizky's ideas and adding enough of Breithaupt's to let the student who has mastered the former adopt the latter consciously instead of unconsciously. Certainly it would seem that it is better to have strong fingers, even if their full strength is not exerted in performances. As for the Breithaupt method, it stands to reason that if a single note is made to demand a smaller effort, more notes can be played with the same exertion previously used, and at a greater speed.

The teaching of interpretation is a more elastic matter, and one in which the different methods are practically in agreement. For purposes of reference, Johnstone enumerates the following works, among others.

Kullak, "Æsthetics of Pianoforte Playing."
Taylor, "Technique and Expression."
Kullak, "Beethoven's Piano Playing."
Marx, "Beethoven's Pianoforte Works."
Reinecke, "Letters on Beethoven's Sonatas."
Goodrich, "Theory of Interpretation."
Riemann, "Catechism of Pianoforte Playing."

Christiani, "Pianoforte Æsthetics."
Dannreuther, "Musical Ornamentation."
Weitzmann, "History of Pianoforte Playing."
Parry, "The Art of Music."
Hanslick, "The Beautiful in Music."
Johnstone, "Touch, Phrasing, and Interpretation."
Johnstone, "Phrasing in Piano-Playing, with Examples."
Johnstone, "The Art of Teaching Pianoforte Playing."

With these and other works on the subject, it is well covered. But the best guide is, of course, a good teacher. Failing that, those students who are forced to work by themselves after a limited amount of instruction will do well to hear great artists whenever possible, and notice carefully their phrasing, shading, and so on.

Some rules for melody-playing will be found in the translation of the Leschetizky method already mentioned, as well as a section on dynamics and shading. These condensed bits of advice will form a valuable guide for the beginner. There are also a number of suggestions which good taste can offer. In playing any piece, very few passages are to be taken at an absolute dead level of uniform force. There should always be little *nuances* of power, the amount and prominence of which will depend on the character of the piece. Notes within a measure are not always meant to be arbitrarily exact, and some of the time may often be given to certain notes at the expense of others. This does not usually extend beyond a single bar, but it may even do that in expressive short phrases. Such *tempo rubato* is most in place in works of strong emotional expression, such as those of Chopin. Phrasing depends largely on form, and the article on form in this volume will give the student a systematic grasp of the subject that is better than any "rule-of-thumb" procedure. For the smaller

divisions in phrasing, which do not depend so definitely on musical form, there is still some guidance to be found in the length and structure of theme, antecedent, consequent, and other divisions; while if this is not apparent, common sense and good musical taste must come to the rescue. In polyphonic music, a unified *legato* and a melodic style for each part is desirable, with less abrupt transitions in shading, but some accent at the beginning and ending of the figures, to show their presence and limits to the listener.

For all these points, however, technical perfection is a necessity. The performer will be able to devote his whole attention to the phrasing, shading, and interpretation only when the technical difficulties of a piece are so fully mastered that they need little or no conscious mental attention. Then, and then only, will he be able to reach the highest flights of art, and show the best that is in him.

It seems wise to include here certain tables for practice given by Johnstone, and a graded list of studies, which will be found of value by teachers as well as students.

SPECIMEN TIME-TABLES GRADED

J. ALFRED JOHNSTONE.

NUMBER OF MINUTES DAILY

SUBJECT.	GRADE I.			GRADE II.			GRADE III.				GRADE IV.				GRADE V.			
1. Two-finger Exercises:																		
Separate hands	2½	2½	3	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	5	5	5
2. Five-finger Exercises:																		
Each hand.....	4	5	3	4	5	5	2½	2½	2½	2½	2½	2½	2½	2½	..	5	5	5
Both hands.....	..	..	2	2	..	2	..	..	..	..	..	..	..	..	..	..	..	..
3. Scales:																		
Each hand.....	4	5	3	2	3	5	2½	2½	2½	2½	2½	2½	2½	2½	..	2½	2½	2½
Both hands.....	..	..	2	6	3	5	5	5	5	5	5	5	5	5	5	5	5	5
4. Broken Chords:																		
Each hand.....	2½	2½	2½	2½	2	2½	2½	2½	2½	2½	2½	2½	..	..	..	..	..	..
Both hands.....	..	..	..	..	2	3	5	5	5	5	5	5	..	..	..	..	..	..
5. Arpeggios:																		
Each hand.....	..	..	4	5	5	5	2½	2½	2½	2½	2½	2½	5	5	5	5	5	5
Both hands.....	..	..	..	..	5	5	5	5	5	5	5	5	10	10	5	5	5	5
6. Octaves, etc.:																		
Each hand.....	..	..	..	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½	2½
Both hands.....	..	..	..	..	..	5	..	5	5	5	5	5	5	5	..	5	5	5

7. School of Daily Technical Studies	..	..	..	..	..	..	..	..	..	..	..	20	20	25	30	30	35	35
8. School of Octaves	..	..	..	..	..	..	..	..	5	5	..	10	10	10	15	15	20	20
9. General Studies:																		
1st	10	10	10	5	10	10	10	..	15	15	15	15	15	20	..	..	..	25
2nd	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
10. Classical Pieces:																		
1st	15	25	15	20	20	25	20	30	30	30	30	30	30	30	30	30	40	40
2nd	..	..	20	..	10	15	..	15	20	20	..	..	10	20	30	30	40	40
11. Invention or Fugue	..	..	..	..	..	..	10	15	10	15	10	10	10	15	..	..	20	20
12. Lighter Pieces	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	20
13. Revision of Studies	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
14. Revision of Pieces	5	10	6	5	5	5	5	5	5	10	5	5	10	10	10	15	15	15
15. Reading	4	15	20	15	15	20	20	20	25	30	20	20	30	30	20	25	25	30
16. Memorizing	..	..	4	..	5	5	5	5	10	10	5	5	10	10	5	10	10	10
17. Transposition	..	..	..	..	..	..	..	..	..	..	5	5	5	5	..	10	10	10
18. Accompanying	..	..	..	..	..	..	..	..	..	5	..	..	5	10	..	10	10	10
19. Duet-Playing	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	20
20. Elements of Music	..	..	5	..	5	5	..	..	..	..	..	..	..	..	..	..	..	..
21. Harmony	..	..	..	..	..	..	5	5	5	5	5	5	5	5	5	5	5	5
22. Form	..	..	..	..	..	..	..	..	..	..	5	5	5	5	5	5	5	5
Total minutes	60	90	120	90	120	150	120	150	180	210	150	180	210	240	180	240	300	360
Total hours	1	1½	2	1½	2	2½	2	2½	3	3½	2½	3	3½	4	3	4	5	6

LISTS OF GRADED STUDIES.

Grade I.

Very Easy Studies for Elementary Pupils.

Berens, Opp. 70, 61, 73, 79.
Czerny, Opp. 353, 684, 139, 453.
Le Couppy, Op. 17.
Köhler, Opp. 151, 190, 205.
Wohlfahrt, Op. 61.
Duvernoy, Opp. 176, 110.
Döring, Opp. 38, 86.
Lemoine, Op. 37.
Loeschhorn, Opp. 159, 192.

Grade II.

Easy Studies for Young Pupils.

Czerny, Op. 139.
Kirchner, Op. 71.
Köhler, Opp. 182, 216, 234.
Duvernoy, Op. 176.
Bergmüller, Op. 100.
Löschhorn, Opp. 65, 190, 193.
Germer, 100 Elementary Studies (Bosworth).
Gurlitt, Opp. 50, 51, 52, 53.
Kunz, Op. 14.
Döring, Op. 8.
Bertini, Op. 100.
Berens, Op. 73.
Le Couppey, Op. 79.
Bach, Small Preludes.

Grade III.

Moderately Difficult Studies for Junior and Intermediate Pupils.

Bertini, Opp. 29 and 32.
Heller, Opp. 47, 45, 46.
Krause, Opp. 2, 9.
Hiller, Op. 46.
Löschhorn, Op. 66.
Berens, Op. 73.
Concone, Opp. 44, 24, 25, 30, 31.
Bach, Two-Part Inventions.
Bach, Suites.
Wolff, Opp. 261, 19.

Cramer's Studies, Ed. by Coccius, Bülow, Tausig, Ruthardt, or Dr. Weekes.

Grade IV.

Studies for Senior Pupils.

Clementi, Gradus.
Czerny, Opp. 355, 740, 818, 553, 834.
Mäyer, Opp. 200, 119, 168, 305.
Löschhorn, Opp. 67, 136.
Heller, Op. 16.
Moscheles, Opp. 70 and 95.
Berens, Opp. 61, 64.
Berger, Opp. 12, 22.
Döring, Op. 8.
Köhler, Opp. 128, 138, 112.
Kessler, Op. 20.
Jensen, Opp. 32, 33.

Grade V.

Studies for Advanced Students.

Alkan, Opp. 38, 39.
Köhler, Op. 120.
Nicodè, Op. 21.
Chopin, Opp. 10, 25.
Schumann, Opp. 3, 7, 10, 13.
MacDowell, Op. 46.
Brahms, 51 Technical Exercises.
Liszt, Concert Studies and Paganini Studies.
Bülow, Major, Minor and Chromatic Studies.
Rosenthal and Schytte, Pianoforte Virtuosity.
Pauer, New Gradus ad Parnassum.
Henselt, Opp. 2, 5.
Czerny, Opp. 335, 365, 735.
Thalberg, Op. 26.
Ravina, Op. 14.
Saint-Saëns, Op. 52.
Tausig, 12 Concert Studies.
Rubinstein, Concert Studies.

Octave Studies.

Gurlitt, Op. 100.
Bertini, Op. 84.
A. Schmidt, Op. 16, Nos. 13, 14.
Löw, Op. 281.
Alkan, Op. 35, Nos. 2, 3, 5, 6, 9, 12.
Clementi Gradus, Nos. 21, 65.
Henselt, Op. 5, Nos. 5, 8.
Brahms, Octave Study in A minor.
Liszt, Concert Studies, Nos. 1, 7, 11 (Breitkopf & Härtel).
W. Coenen, 6 Octave Studies (Novello).
Löschhorn, Op. 177.
Czerny, Op. 553.
Thalberg, Op. 26, Nos. 3, 4, 6, 11.
Pacher, Op. 11.
Chopin, Op. 25, Nos. 9, 10.
Kullak, Octave School, 3 books.

Johnstone, Royal Method for Octave and Wrist Technique.

TIME TABLES FOR PRACTICE.

Franklin Taylor.

An Hour and a Half.

Finger exercises, scales, etc	25
Study	15
Old study already learnt	10
Sonata or other piece	30
Playing over piece already learnt, or sight-reading	10
Total	90

Four Hours: Morning Two Hours.

Technical work	30
Study	30
Two old studies	20
Sonata or concerto	40
Total	120

Afternoon.

Finger exercises	15
Study	15
Smaller piece (Variation or Caprice)	30
Sonata, or revising a piece already learnt	30
Sight-reading, or playing from memory	30
Total	120

FELIX LE COUPPEY.

Two Hours Daily in Two Divisions: First Division.

Exercises	30
Study	30

Second Division.

Scales	15
Piece	45

Three Hours Daily in Three Divisions: First Division.

Exercises	30
Study	30

Second Division.

Scales	15
Piece	45

Third Division.

Scales and exercises	15
Reading easy music	15
As the teacher directs	30

Four Hours in Three Divisions: First Division.

Exercises	30
Studies	45

Second Division.

Scales	30
Piece	60

Third Division.

Re-learning old pieces	45
Reading	30

Five Hours in Four Divisions: First Division.

Exercises	30
Study	60

Second Division.

Scales and Exercises	30
Pieces	60

Third Division.

Re-learning old piece	30
Reading	30

Fourth Division.

As the teacher directs	60

PAUER.

One Hour.

Technical exercises, scales	10
Study	15
Classical piece	25
A lighter piece	10
Total	60

Four Hours: Morning.

Technical exercises, scales	30
Studies	30
Sonata or concerto	40
Lighter piece	20
Total	120

Afternoon.

Technical exercises	20
Studies	20
Sonata or concerto	30
Repetition of former pieces	20
Memorizing or reading	30
Total	120

THE COTTA PIANOFORTE SCHOOL.

Two Hours.

Technical exercises	30
New pieces	60
Revision	30
Total	120

Five Hours for Morning and Afternoon.

Technical exercises	60
Études	90
New pieces	90
Revision and reading	60
Total	300

GORDON SAUNDERS.

One Hour.

Technical exercises	10
Scales	10
Study	15
Piece	20
Old piece	5
Total	60

One Hour and a Half.

Technical exercises	10
Scales	10
Study	15
Piece	25
Old piece or study	10
Memorizing	10
Reading	10
Total	90

PRACTICAL HINTS ON PIANO STUDY

By Ignace J. Paderewski

[This article by the great pianist was very carefully prepared. It was told by him to an interviewer, who transferred the thoughts to paper. Then M. Paderewski went carefully over the manuscript. The article may, therefore, be said to represent M. Paderewski's exact views on piano-playing, prepared under the most careful conditions.]

HE first requisite to becoming a really good pianist is talent. I will say this, however: that, given good tuition, any one with the ability to work, and application to it, can learn to play; but it will not be artistic. Nearly every one has talent for something, and the great point is to discover that talent, to give it a fair trial in cultivation, and to stick to its development. If your talent is not for music, then find out in what branch it lies. Money—and time, which is still more precious, as it can never be regained—will be saved, the whole life turned into another channel, and its usefulness will be greatly increased.

But lack of energy or inclination for hard work must not be confounded with lack of talent. There are many with talent who are too lazy to work; such would not make a success in any art, no matter how great their aptitude. For this there is no excuse; any one can develop energy.

The first quality for the piano student is a natural

musical gift, and then for its cultivation the energy for hard work, and the important requirement of a good, thorough teacher. In this last the responsibility of a choice rests with parents whose indifference or lack of insight may wreck the best prospects.

The sane, healthy way to study the piano is to apply one's thought directly to the work, laid out methodically by the teacher, for a certain length of time every day. That length of time depends entirely upon the future that the student may decide upon. If he or she takes up music as a professional, four hours daily should be given to study; if as an amateur, two hours is enough. In both cases the divisions of time devoted to practice should be not less than one hour.

The fault most general, not only with girl students but with professionals, is the sitting at the piano as a pastime instead of working seriously. There is no instrument that offers such inducement to idle away time as the piano. Instead of taking the study of it as a very earnest one, many fall into the way of looking upon it as an amusement, idling away hours in passing agreeably from one thing to another. These misspent hours end in a smattering of knowledge and a certain amount of faulty fluency, of no solid use when it comes to practical application.

Of course, in playing the piano the fundamental factor is technique, but that word technique includes everything. It includes not dexterity alone, as many mistakenly think, but also touch, rhythmic precision, and pedaling. That combination is what I call technical equipment.

I consider it my duty to say why I mean that true technique comprises everything. There are good artists who have only one or two of those factors of it that I have named. They may have good facility

and strength, but no rhythm, and no knowledge of how to use the pedals. In this class it would be easy to find many great artists whose incomplete command of all that goes to make technique would confirm what I have said. Again, some have all but the beautiful tone. The true technique is not made up of one or more of its necessary factors, but it must comprise them all, and each demands its special training and study: dexterity, rhythm, correct pedaling, and tone.

In speaking, then, on the subject of piano-playing, what should first be considered are these very factors of technique and how to get them.

The length of time to be devoted daily to finger dexterity depends upon what stage of technical development the student is in. For those who have the fingers already prepared, naturally less time is required, and more may be given to the study of pieces. But, no matter what stage of progress the student has reached, one hour daily of this branch of technique is indispensable.

First, begin your study each day with the five-finger exercises and the scales. Play them slowly, very legato, and with a deep touch, giving particular attention in the scales to the passing of the thumb under the hand and of the hand over the thumb. The real secret of playing rapid, brilliant scales is this quick, quiet passing of thumb and hand, and by it many difficulties may be avoided.

The position of the hand in this is of great importance. In playing up the scale with the right hand, and in playing down the scale with the left, the part of the hand toward the thumb should be held considerably higher than the part toward the little finger. Thus, by raising the inner part of the hand next to the thumb, and dropping the outer part next to the

little finger, there is more room for the thumb to pass under the fingers unobstructed and easily.

In coming down the scale with the right hand, and in going up with the left, the position of the hand should be reversed—that is, hold the hand lower toward the thumb, and higher toward the little finger. By observing this position you will already be partially prepared for the passing of the fingers over the thumb, and have also, as in the case of the first position mentioned, a shorter distance to go to strike the keys.

These positions of the hand are of utmost importance not only in scales, but also in acquiring fluency in arpeggios, and in passage-playing of all kinds.

With many the quality of tone is inborn, and connected with a natural sense of musical beauty. This depends, too, in great measure upon the construction of the hand and fingers. People with thick fingers have a natural tone, and consequently little difficulty in developing a beautiful touch. Others will have to work a great deal under good direction before they acquire that same beautiful tone. In the latter case the practising of slow passages with a deep touch, and without lifting the fingers very high, is most important. At the same time each separate tone should be listened to and its quality noted. The position of the hand in training depends on its natural construction, and requires individual treatment. For instance, in training, the strong hand with the thick fingers may be held even, with the knuckles down, while the weak hand with long fingers should be held with the back ball-shaped or arched, with the knuckles up.

In the training of the hand a great fault is very common, not only among amateurs, but even among professionals, and that is the bending out of the first joints of the fingers where their cushions touch the

key. Such a position of the finger, its joint bent out, makes the getting of a good tone impossible. Students and teachers should pay great attention to the "breaking down" of the last joints of the fingers; it is a difficulty that must be settled in the very beginning. I even go so far as to say that those whose finger-joints "break down" should not play the piano unless they have energy enough to correct the fault, and it can be corrected.

The ability of producing a legato may be acquired by two means: First by careful fingering, and second, by the use of the pedal. In the first case the quick, careful passing of the thumb under the fingers is the practical factor, always studying slowly, with a deep touch, and listening closely to the binding together of the notes. In the second case the judicious use of the pedal is the aim.

As a hint to amateurs, I would say that it is a mistake to be afraid to use the pedal in playing scales. In quick scales the pedal may be most effectively used to give brilliance and color, but only under a certain rule. Use it on the unimportant notes—that is, on the central portion of the scale—but never on the important or closing notes. By this plan you give brilliance and color to the quick, passing notes leading up to the climax; then, by shutting the pedal off, the final and important notes ring out with an added value —clear, firm, and effective.

It would take a volume to tell all about the pedal, but these two things are the fundamental principles of its uses to work upon, and need a very careful application. Change the pedal with every change of harmony. In playing the lower notes on the keyboard its change should be still more frequent, because of the slow vibrations and the thickness of the tone in that part of the instrument.

The manner of holding the wrist should be individual, according to the need of the pupil, and must be decided by the teacher. Some play quick octaves and staccato passages by holding the wrist very high, while others employ a method exactly the opposite. Facility in octave-playing is not a matter of strength, for often players who have quick movement in octaves have not much strength. Of course, there are exceptions, such as Rubinstein, who had wrist fluency, lightness, and endurance.

One of the most important things in piano-playing is relaxation, thoroughly natural ease of attitude, and absolute absence of stiffness or rigidity in sitting at the instrument. Before the study of technique is begun, ease of attitude in the player must be fixed by the teacher. Poses and nervous movements cannot be too zealously guarded against. Many professionals might well practise before a mirror to observe themselves. The effect of even beautiful playing is spoiled by grimaces and restless bodily movements.

Only too many think that they display a vast deal of feeling if they make frequent *ritardandi* and long pauses on single notes. I would call this oversentimentalism simply the abuse of rhythm. The only way to avoid this is to keep as strictly as possible to the rhythm and the tempo. Nothing is to be gained by such affectation but distortion of the composer's ideas. Under this same head comes the exaggeration of the rubato, so deplorably frequent in the playing of Chopin. This springs from the same mistaken notion that it adds feeling and character. The only remedy of the fault is to stick closely to both rhythm and tempo.

I am a believer in discipline. As long as a student is enjoying the advice of a teacher he should follow his directions absolutely. Any one who would insist

upon his own interpretation should not have a teacher. If he thus imposes upon the teacher, and he gives in, the loss is the student's. A teacher, of even a small reputation, represents a system, and it is of the greatest importance in any kind of work to have a system.

As technical studies I recommend Czerny's Opus 740, and Clementi's "Gradus ad Parnassum," the Tausig edition. The Czerny is pure technique, and the Clementi is extensive and brilliant. These, together with some special finger exercises by the teacher, suited to the individual need of the pupil, will, for a considerable time, be quite sufficient in the way of purely technical studies. Afterward the "Wohltemperirte Clavier" by Bach, indispensable in training the independence of the fingers and the tone, should be taken up, and in due course the studies by Chopin.

I do not believe in the clavier as a help to the student, because by it he loses the possibility of controlling his playing. Its help will be not for him, but for his neighbors—it will keep him from disturbing them.

It is only by playing the scales with strong accent, and the slower the better, that precision and independence of the fingers are acquired. First play the scale through, accenting the notes according to the natural rhythm. Then, as in speech, let the accent fall upon the weak note instead of upon the strong one, and play the scale, accenting every second note; afterward place the accent upon every third note, then upon every fourth. This gives absolute command of the fingers, and is the only way to acquire it.

The piano is so rich in literature for the student at every stage of his advancement that a book would be required to give a list of all the works open to selection. To give a partial catalogue would only

mean to slight a vast number of works equally worthy of mention.

I shall confine myself to naming some composers, who, in the general run of study, would be of advantage to the student, and yet are neglected. First of all I should advise Mozart, because, with our modern nerves and excitement, it becomes difficult to play with calm and simplicity. And these are the qualities that are required by Mozart.

Of neglected older composers one of the greatest of them all is Mendelssohn, whose "Songs Without Words" are of such admirable use in acquiring a singing quality of tone, and whose style of writing for the piano is of the best. Then, too, for brilliancy of technique I should advise Weber.

For advanced pianists I would recommend the playing of Moszkowski among the modern composers. His compositions, from the pianistic and pedagogic point of view, are perfect, and it is my conviction that it is scarcely possible to imagine a more perfect "clavier Satz" than Moszkowski gives us.

PADEREWSKI

By T. P. Currier

FROM the frequent adverse criticisms that are read and heard concerning the great pianist, it might easily be inferred by many that Paderewski could by no possibility be held up as a *good* example for the student of piano playing. These criticisms are varied, and apparently emanate both from the thoughtless and thoughtful music lover. A bright young woman recently remarked, "It is the *fad* to say with a wise air, 'I don't care any more for Paderewski; he pounds so!'"

The reasons and feelings which lead Paderewski to force the piano beyond its power of musical response are those which have very largely contributed to make modern piano-playing what it is. Liszt and Rubinstein both forced the tone in their efforts to embody the pianistic effects which existed in their imagination. In their day they also were severely criticized. Nevertheless, they compelled the makers to construct the larger, stronger, and fuller toned instruments, which now respond so wonderfully to the demands of modern performances. It was generally regarded as amusing that Rubinstein often had two pianos on the stage at his recitals, for fear of accidents. Yet it probably never entered his mind to make the tremendous assaults that were common in his playing for the express purpose of breaking strings! To realize the possibilities of tonal

effect he had to experiment. With the great musician this necessity for experimentation is part of his very nature and is forever urging him on to new discoveries. Without Berlioz and Wagner we should not have had the modern orchestra, and its latest wizard, Richard Strauss. And without Liszt's and Rubinstein's experiments there would have been no modern piano playing, especially none of those thrilling effects, great in sonority and power, which we to-day have come to expect.

Paderewski has this same feeling for tone. Like his great predecessors, he at times grows impatient with his medium of expression. Moreover, continual playing in enormous halls naturally incites him to attempts to "fill them," which occasionally overshoot the mark. No wonder that in the excitement of performance the hands of so emotional a player sometimes fall with miscalculated force upon the keys. The wonder is that this does not happen more frequently. That it does not, testifies both to his complete muscular control and to his wonderfully fine sense of tonal proportion. Mr. Henderson of New York has truly said that although Paderewski seems at times to make unreasonable demands upon his instrument, the end is almost always seen to justify the means.

In common with some other pupils of Leschetizky, Paderewski has been frowned upon for playing the left hand first in simultaneous chords, and in basses accompanying a melody. This is certainly a habit that can easily become a vice, and in its extreme is one to be abhorred. Yet this form of arpeggiation is indispensable. When subtly applied it creates a body of full and supporting tone, and it will also sustain an otherwise empty melodic note in a manner extremely effective and grateful to the ear. Many pianists, in their anxiety to avoid its excessive use, carry to equal extreme the "square stroke," playing unarpeggiated,

and exactly together. Certainly nothing can be more unmusical or tiresome to the ear. The golden mean is undoubtedly the sure ground, and the close follower of Paderewski will find the moments few when he leaves it.

It is claimed also that he over-uses the *tempo rubato,* to the disturbance of the rhythmic flow. All these departures from generally accepted pianistic effects in standard music must, however, be considered with due regard to the source from whence they spring. Genius experiments. The inspired pianist, stirred by his sympathy for the music he plays, and his intuitive comprehension of its inherent beauties, seeks to re-create it, to reveal it in a new light. It is to the pianist of this type that we are indebted for recreations of the masterpieces of piano literature. They cannot always be judged by the established canons of custom.

Such a pianist is Paderewski. His magical touch, his glowing tone-color, his uplifting interpretations, have had an influence on the pianistic world probably unparalleled except by Liszt and Rubinstein. The extent of his influence upon numberless young students, also, has unquestionably been scarcely less great. For, while his extraordinary virtuosic flights have been and are beyond the pale of mere talent, the beautiful simplicity of his delivery of smaller pieces has well served as a perfect model in style and unaffected expression. It is, however, as a technician and a worker that Paderewski is of particular importance as an example. For technique rightly studied and applied is the basis of the creations of genius as well as of those of ordinary ability. And without work, it is needless to say, nothing is done.

Paderewski practises hard and with the keenest mental oversight of the smallest detail. He aims constantly to get the most out of every movement, every tone,

and every minute spent in practising. His training of the playing apparatus from shoulders to finger-tips is concise, far-reaching, and never wholly mechanical. His one object is to keep his many ways of tone production and passage playing in order, and under perfect control, so that they may never fail him.

Students are not infrequently told that too much attention to technique is "nonsense"—that it destroys musical feeling, and makes one's playing cold and mechanical. Paderewski's playing offers a complete refutation of such a statement.

Listen to Paderewski's own words to the writer, on this subject, and on his methods of working in general.

On being asked if he had done away with exercises, and now kept up his technique through the practice of his répertoire, Paderewski replied:

"Quite the contrary. Every day, when practising, I go through a set of exercises, finger repetition, scales, wrist, etc. In thirty or forty minutes I can put my hands in better condition than by practising two hours on the music of my programs. But," this with a sly smile, "one must know which exercises to choose and how to practise them.

"I believe," he continued, "that every pianist should practise daily, to retain the necessary flexibility, activity, and control."

"And do you practise when in the midst of composition?"

"I am sorry to say I do not always. When one wishes to compose, and feels that he has something to say, practising appears irksome. Yet its neglect causes trouble.

"I like best," he went on, "to work in the country. Often in the summer, when tired of practising, I go out into the fields and labor for an hour or two—

with bare hands. Of course they get stiff and sore. But when I return to the piano, I feel reinvigorated. The stiffness soon wears off, and I can practise again with a clear head and steady nerves. While learning my sonata, which is difficult, I got very nervous at times, but work in the sun between hours of practising would soon refresh me.

"I wish I could have such opportunity for manual labor when on a concert tour," he exclaimed with earnestness. "Its effect upon nerves and muscles is more restorative than anything else. When a pianist has overworked he should not force himself to further effort. Instead, he ought to stop practising altogether, and go out into the country and rest until his strained nerves and muscles become normal."

Students who think they have studied a piece thoroughly after having practised it diligently, phrase by phrase, have little conception of the amount of work Paderewski puts into the smallest composition on his program. Although with scarcely a look at it he could undoubtedly render it in a manner that would satisfy even the critical listener, such lack of preparation never satisfies this great pianist. Every technical point and every dynamic indication is considered anew. And then comes the effort, through concentration of thought and musical feeling, to give it complete expression—to make it live.

"I often lie awake the night before a concert," he has said, "going over in mind each number of a program, and trying to think how its essence may be more fully expressed." Taking Paderewski's rare musical nature for granted, such unremitting preparation, such concentration of vital energy, explains the average wonderful perfection of his playing and his readings.

No one is more delighted than he is himself to

strike a deeper note in the interpretation of a great work. When the present writer spoke to him of his great performance in Boston of the last Beethoven sonata, a performance that revealed the fire and passion of the first movement and the exquisite tenderness and unfathomable longing expressed in the marvellous variations, as genius alone could reveal them, he only said:

"You heard me play it fourteen years ago."

"Yes, but it is fine to have kept on growing up to it—to be able to play it with more and more Beethovenish breadth and power."

"Yes, that's the thing to try for," he replied simply.

Paderewski's rendering of this sonata typifies his growth in pianistic style and interpretation during the years succeeding his first coming to this country. Since those days, when youth and sentiment more largely held sway over him, his progress has been commensurate with the inherent strength and sincerity of his musical nature. To-day his playing of Beethoven is replete with the qualities of intellectual force, deep emotion, and broad simplicity of style that are its true characteristics. In his treatment of Schumann and Chopin this maturer breadth and simplicity also prevail. The sympathetic touch, the delicacy and finesse, the dazzling, irresistible bravura of his younger days, are still vividly present; but they are now tempered by a deeper contemplation and a more restrained passion.

READING AND MEMORIZING

For Piano Teachers and Students

By J. Alfred Johnstone

IF we were to form a hasty judgment from our common observation of the cases where an excellent reader of music seems incapable of memorizing; and, on the other hand, of the cases where the player, to whom memorizing appears to have become a second nature, seems incapable of reading music fluently, we might be inclined to conclude that fluent reading and facile memorizing were two incompatible accomplishments.

Reading and memorizing in music call into play quite different faculties; and there may be more taste and aptitude in any given case for the one than for the other. The *reader* must possess natural quickness of eye and mental alertness; his business is to take in and comprehend as much as he can see at a single glance. For his purpose the fleeting impression received from a rapid glance is sufficient; and practice soon develops the quickness of eye and the mental alertness required.

On the other hand, the *memorizer* is not at all anxious to develop quickness of sight or the mental alertness necessary for comprehending in a moment so much as can be seen at a glance. He rather avoids this rapid, sketchy method as being diametrically opposed to his

desires. What he wants is to get a fixed impression in his mind and a fixed habit in his fingers, by reiteration continued until the aid of the printed notes is no longer required. While the reader tries to develop those faculties which produce their best result by the most rapid and effective attention to the printed page, the aim of the memorizer is, on the contrary, to withdraw his attention therefrom as soon as possible.

The delusion that any intelligent pupil cannot become expert at both reading and memorizing is as absolutely unfounded as it is widespread. The very fact that the reading powers of every average pupil do develop to some extent, neglected as they are, is proof enough that they would develop far more with regular practice. If we reflect upon the slow growth of a child's power in learning to read the language with which he is constantly familiarized by conversation and by study, it will then seem matter for small surprise that fluent reading in the complicated and unfamiliar language of music is not to be attained without some fair proportion of time and study.

So, too, in the case of memorizing, there is no need for special or peculiar endowments. On the contrary, music is more easily memorized than verse because its memorization is helped by the habit and familiarity of the fingers in practising the notes and the eyes in watching the keys. It is easy to prove, even to the most distrustful pupil, that he can both read and memorize. Get him to do both for you during his lesson. Let him read one single measure of the music; if he cannot do thus much, then his first business is to learn his notes and their time values; but if he can read even one single measure slowly, then point out to him that constant study and practice, such as he devotes to the cultivation of his technique, for example, will bring further ease and speed. Again, get him to learn off

for you one single measure of a simple melody; if he accomplishes this successfully let him add a second measure. Suppose that after learning one measure correctly he assures you that he cannot learn two measures, show him his absurdity by asking him to point out the particular note at which his memory fails. Thus, by the simple experiment of doing it, each pupil may promptly convince himself that he can memorize or read. The expert reader is usually one who spends most of his spare time, and who has from early years spent most of his spare time, in reading all the music he can find. And the expert memorizer is usually one who began young to cultivate the habit of committing his music to memory.[1]

From the very first lessons one-fourth of the time of each lesson should be spent in going over fresh notes: that is, in playing at sight. The pieces so read need not afterward be learnt. There is more educational virtue in taking the very young pupil through a good deal of fresh music than in getting him to labor long, and probably in vain, trying to learn a few pieces thoroughly. Very thorough learning is far more likely to be useful after a few preliminary years of more or less cursory study. For some years each fresh piece taken for reading may be gone over three times. Right notes may be the chief aim during the first reading; at the second, time and rhythm may be added; at the third, some attempt, however crude, should be made to interpret the general character and expression of the piece. During the first year or two, a beginner, when reading, will probably find matter enough in the notes, fingering, time and rhythm, to occupy his attention fully. But so soon as is possible he should be urged more and more to mental alertness, and to bear

[1] The student who prefers reading should be well trained in memorizing; and vice versa.—Ed.

in mind that the more he aims at the more he will probably accomplish.

Not alone during the lesson should much time be devoted to the practice of reading fresh music. A fair proportion of the daily practice hours should also be set apart for this important work. In the case of very young pupils fifteen minutes daily may suffice; after some fair progress has been made this may be increased to half an hour; and for a long period an hour daily is little enough to devote to reading, both with a view to greater facility and to a liberal acquaintance with the pianoforte classics. While in the case of young or backward pupils, the attention of the teacher during the lesson will be taken up chiefly with notes, fingering, time and rhythm, the reading lesson of the expert pupil will be devoted chiefly to valuable interpretative hints. And although reading may at first seem tedious to the pupil who has, as it were, to spell out his words laboriously, still, it is the duty of the conscientious teacher to insist that it be not neglected for a single day. Before very long the season of due reaping will arrive, when what had been a weary task will become, to the pupil of taste, a daily pleasure.

(1) Choose at first very easy music: that is, music constructed upon a simple harmonic basis with but little time complication, few accidentals and well within the technical abilities of the pupil.

(2) Insist upon the habit, on the part of the pupil, of counting aloud in a strong, clear voice, until some sense of time has been cultivated, but not longer. This counting may be accompanied by beating with the foot or the use of a metronome. On no account allow the pupil to shirk his proper labors of explaining the correct counting himself for each piece, and then doing his own counting; for thus only will he become qualified to do this important work for himself during his

practice hours when he cannot be dependent on the help of his teacher. Let the *tempo* chosen be sufficiently slow to allow of accurate time being kept.

(3) Before any playing begins, let the pupil explain the time signature and mention the sharpened or flattened notes belonging to the key of the piece; and make sure that proper rhythm is always associated with time, both in the counting and playing.

(4) See that appropriate fingering is always used. In order to guard against the habit of using wrong fingering when the pupil is practising reading by himself, it would be well to choose always carefully fingered editions of the music set for practice.

(5) Train the pupil to the habit of always looking a little ahead of the notes he is actually playing and taking in as much of what he sees as he can in a single glance. At first, while playing the last beat of one measure, he could glance forward to the first beat of the next measure. As his powers, both for attending to what is actually being played and for apprehending what is about to be played, develop by practice, the pupil will soon gain the ability to glance ahead for one or two measures and to form an idea of the sound of what is about to come.

(6) In this section of the work the term "reading" has been adopted, since that is the term in most common use. It might perhaps be better to encourage the use of the two terms "reading" and "playing at sight"; the former simply for the exercise of looking over the printed notes and from them trying to form a correct idea of the sounds they are intended to represent; the latter, as associated with the performance on some instrument of what is seen. Some system by which the power of reading in the first of these senses may be developed is very desirable. No intelligent playing at sight can very well be accomplished unless the

player can form some fairly correct notion, from a glance at the printed notes, of the sound of what he is about to play. And it is because of the inability of the average pupil to imagine the sound from mentally reading the notes, that the playing at sight commonly done is so far from adequate or intelligent. Exercises in writing out music from hearing the notes played over will be found to be some help in developing this power of grasping the sound of notes from looking at them. This subject is now receiving some of the attention its importance deserves; and for the purpose of training the ear some very useful text-books are now published. "Elementary Ear Tests, How to Learn and How to Teach Them," by the author; and "Ear Training," by Dr. Sawyer, may be named, among other works.

(7) Never allow the pupil to stop to correct a single mistake, or to pick up a note missed. Whether he stumbles, whether he plays wrong notes, whether he omits notes altogether, teach him to go straight ahead supported by the steady swing of the rhythm. Thus, and thus alone, will he acquire the power of so gracefully hiding his errors that they will not be noticed. There are few habits more irritating in a player than that of calling attention to every stumble he makes by vain attempts at correction; and it is quite as ineffective as trying to pick up dropped specimens of the letter *h*. Though the essence of careful *practising* is, to correct every error, the same method means ruin to any chance of facility in reading. One of the most effectual helps in this part of the pupil's work is the practice of reading duets, or accompanying some instrument or voice, for in practice of this kind there is no time for correcting errors, and so the pupil gets into the habit of going steadily on with his playing, hiding deficiencies as gracefully as possible.

(8) So soon as the pupil is capable of appreciating the fact, explain to him that good reading does not consist simply in striking the notes, but in the right rendering of the music. After training his ear to appreciate pitch, rhythm, tone variety; after showing him, both by illustrations as well as by his own experience in playing, something of the style and character of various musical forms, such as marches, gavottes, nocturnes; then urge him to try to form some mental conception of the style or character of the piece he is about to play, and to express that character in his rendering. Induce him to try always to make the piece he is playing sound as beautiful as he can; to try to elicit some music from it.

In order to convince your pupil the more effectively that good reading does not consist entirely or chiefly in merely striking the notes, illustrate the effect of adopting a like course in the reading of a piece of poetry. Gabble over the words, regardless of metre, punctuation, emphasis, sense, feeling, intelligence, and even the most obtuse student will readily admit that this can hardly be called reading at all.

(9) For the purpose of developing quickness of eye, it is advisable to get the pupil to spend a portion of the time set apart for reading in simply trying to strike the notes in time, as fast as he can. Spite of the drawbacks mentioned in the preceding paragraph, spite of neglected expression, spite of stumbling, wrong notes and notes omitted, it is worth while spending a little time every day reading over notes at a fast pace. For only thus is it possible to develop that quickness of eye which is required to enable one to read rapid music.

(10) How to choose suitable music for practice in reading, especially at a reasonable cost, is a difficulty in the path of many teachers. The first essentials are

easy pieces, short pieces and plenty of variety. The simpler and more melodious, or the more strongly marked in rhythm, the music which is at first chosen, the better will the results prove. For the purposes of the young pupil, Gurlitt's music is very suitable. A great many books of his short pieces are published by Augener; and a special catalogue contains a large list of these pieces classified in degrees of difficulty. Krug is likewise a fertile composer and transcriber of pieces suited to the needs of the immature reader. After these, the sonatinas of Lange, Dussek, Kuhlau, Reinecke, Clementi, may be recommended. These may be interspersed with albums of marches, gavottes, minuets. Gurlitt's Opus numbers 130, 219, 224, 205, 74, 101, 104; Krug's Album, "Lieblinge der Jugend"; Germer's "School of Sonatina Playing"; Litolff's "Classics for the Young"; Scharwenka's "Album for the Young"; and Neustedt's "Bluettes" and "Pensées" may be suggested as something like the kind of pieces suitable for youthful readers.[1] The attention of the student is also called to the following new works by the author: "Eighty Graded Pieces for Sight Reading"; "Album of Attractive Pieces"; "Elementary Sight Reading Album."

(11) Part of the time prescribed for reading should, wherever possible, be spent in accompanying and in the playing of pianoforte duets. As has already been stated, time and rhythm are more easily observed in duet-playing; and in all music where two or more performers take part, the temptations or the opportunities to stop at a stumble or a wrong note are greatly lessened by the desire to keep with your fellow-player. In accompanying a soloist, mental alertness and quickness

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[1] A number of these may be found in Vol. V of The World's Best Music.—Ed.

of eye are further stimulated by the necessity to watch the notes of the soloist and by having to listen to and follow his lead.

Concerning the art of playing accompaniments, there is little to be said except to remind the student that his business is to be sympathetic, intuitive and quick to follow the dictates of sympathy and insight. The part of the accompanist is to listen carefully to the soloist, to feel by intuition how his singing or playing is going to lead, to follow that lead and to sacrifice his own ideas if need be, while at the same time collaborating with the soloist so as to help his performance and make it the more beautiful. The two bad accompanists are those who obtrude their accompaniment so as to call attention from the solo to it; and those who lag so feebly, so timidly, so unsympathetically behind, as to give no emotional or artistic support to the soloist. The perfect accompanist is he whose performance is so completely in harmony with the solo that the listener never thinks of distinguishing between the one and the other. Long practice, thoughtful care and anxious watchfulness are essential preliminaries to the attainment of this ideal.

These cursory suggestions on reading and accompanying may be supplemented from other works on teaching; but what can be said is of small practical value compared with what is to be accomplished by steady, careful practice. When a pupil says to me: "I would give anything to be able to play as a great player I once heard"; I add, "except the work."

Memorizing is also mainly a matter of steady work, and of work undertaken from a very early stage in the pupil's career. But whereas reading should occupy a considerable portion of the time of the lesson and of the time set apart for practice, memorizing requires but a very small portion of either. Its great advantages

are that it saves the labor of carrying about books of music; that music played from memory is much more impressive to the hearer; and that the performer is able to give his whole attention, with far more freedom and far less restraint, to the interpretation of the music.

There are various methods of memorizing music. The commonest is that of the happy-go-lucky student who depends almost entirely upon his faculty of touch. He trains his fingers so perfectly in the paths of a piece, that once started, they will, almost without an effort of the mind, go through mechanically to the end. This muscular or finger-memory is, unfortunately, not altogether reliable; and where a breakdown occurs the case is often hopeless. Strange to say, Paderewski is reported to depend upon this method of memorizing. There is little doubt that in many cases it is far the easiest method. But how few players there are who practise so persistently as Paderewski in order to insure themselves against a breakdown? Yet this method has its advantageous side; for more than one great pianist, when his mental or intellectual memory failed him in the midst of a performance, saved the position by ceasing to try to think at all, and letting his fingers run along of their own accord. This muscular or finger-memory is best adapted for brilliant passages constructed upon a scale or arpeggio basis or upon the repetition of a certain florid pattern or figure; and especially for those rapid passages whose certain execution is only attained after much practice.

A second plan is to learn the notes of the music by heart, a few measures at a time. Writing the notes out after trying for some time to learn them often helps to fix them securely in the mind. This method may be aided by the impressions received by the fin-

gers during practice; or it may be undertaken, as Von Bülow undertook it, without playing at all, just as one would learn off the words of a piece of poetry or of an oration. A modification of this plan is to try to fix in the mind a picture of the pages of the music from which the practice is done. And then, with the help of the faculty of touch, this mental image carries one successfully through, even though each individual note may not be fixed in the mind so distinctly and surely as to enable the student to write a fair copy of the piece. In all cases of intellectual memory, the senses of touch, sight and hearing, of course, contribute some share to the total result, even though the proportions may be different in different cases and different individuals.

There is little doubt that by far the most perfect method of memorizing consists in a studious combination of the three methods suggested, suiting the proportions of the various methods to the needs of the particular case. The notes should be committed to memory, measure by measure; and, as an aid, some music should be copied out from memory day by day. In addition to this plan, the student should try to form in his mind's eye as clear and distinct a picture of the pages of the music as he can; and, thirdly, by dint of constant practice, he should train his fingers so perfectly in the figures of the composition that they could run on of their own accord in case of any lapse of mental grasp of the composition.[1]

A careful analysis of the form of each composition into its structural parts and a careful observation of its logical development and its coherent unity, will be found helpful in attaining a firm mental grasp of the

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[1] See "The Leschetizky Method," published by the University Society, for practical work in memorizing.—Ed.

whole. In addition to this grasp of the general structural outline of the composition, subjects for helpful study will be found in the modulations of the piece, as well as in harmonic basis of all the brilliant figured passages and the patterns upon which these passages are modelled.

A very important duty of the teacher is, to see that the pupil is not allowed to forget pieces formerly memorized, by continual neglect of them in favor of newer pieces. Each week some of the older pieces should be reheard, so that the repertoire of the student may constantly increase. Besides this recapitulation, the teacher should also require a periodical comparison of the memorized pieces with the printed notes, in order to make sure that meantime there have been neither alterations nor omissions. This caution is of the utmost importance since, in some well-known schools of music, it was found that the indiscriminate practice of memorizing without the most careful and regular revision and comparison was productive of far more harm than good.

Memorizing should be practised regularly every day; and each week the teacher should hear some fresh composition played by heart. If any part of a pupil's education is left entirely to his own care it is almost certain to be neglected.

Unlike reading, memorizing is an accomplishment very easily and very quickly gained by steady practice, especially if it be begun early in the pupil's career. The best time of the day for practice in memorizing is the morning, when the mind is fresh.

Guidance is perhaps desirable as to a wise progressive choice of music to be memorized. As in reading, the easiest pieces to memorize are simple melodies with simple accompaniments; then simple airs with simple variations; then brilliant pieces of a rondo type, of

simple construction and founded on a simple harmonic basis. After these, the pupil may go on through a course of easy marches, gavottes and other pieces of a simple and regular form, to the easier works of Mendelssohn, Weber, Haydn and Mozart. Later on, the compositions of Beethoven, Chopin, and Schumann will lead to the complicated contrapuntal polyphony of Bach.

The most excellent work yet published upon this subject is that by Dr. Shinn, entitled "Musical Memory and its Cultivation."

Hints for Pianoforte Teachers

(a) Study your own work carefully, thoroughly and in minute detail. Never rest satisfied with your present knowledge, but advance persistently, remembering that in your case stagnation is practically synonymous with retrogression. Look for, review critically and use any fresh light that may arise. The non-progressive teacher cannot hope to win in the race of progress or to fulfil his duty as he ought.

(b) Be thorough and systematic in your teaching. The more you demand of your pupil the greater will be his achievement. The more you insist upon accuracy in every detail, the nearer will he approach to artistic success. The more you stimulate him to mental alertness and concentration, the greater will be his capacity for rapid and effective work. The more orderly and systematic your instruction, the more orderly and systematic will all his study be.

(c) Aim at being absolutely clear and unaffected in all your instructions. Explain your points in simple, intelligible language; make quite sure that your pupil understands your explanations; and then see that he carries them out in every detail. Eliminate cant words

and phrases of every kind from your vocabulary, no matter how fashionable they may be, or how fashionable the teacher who affects them may be. And remember that the first step toward lucid explanation is, a thorough mastery of the meaning of the subject by yourself.

(d) Bear in mind that careful, patient, insistent teaching, is your part of the foundation of successful playing, whether it be the playing of an amateur for pleasure's sake, or of a professional player for his livelihood. And therefore, whatever else you may neglect during the early years of the pupil's education, never neglect to insist upon thoughtful and effective technique, good fingering, steady and strong rhythm, even time, varied tone shading, intelligent shading, intelligent phrasing and appropriate style.

(e) Do not expect to develop in the pupil a taste for fine music very rapidly. Use tact in this part of your work, remembering that it is wiser to induce the pupil to like what is pleasant and popular, if only it be good music in any sense of the word, than to disgust him by too severe and exacting demands.

(f) Wherever possible, get your work as a teacher periodically tested by competent outside judges, in order to gain a reasonable assurance that there is no retrogression in your work. The teacher who neglects this wise precaution very often finds himself left behind by those who keep an eye on the forward march of educational methods. And tests of a desirable kind are now easily found when so many trustworthy and capable public bodies are conducting courses of examination from year to year.

(g) Try to model your own taste in music upon those standards acknowledged by the voice of the world to be the greatest. While avoiding narrowness of taste, do not fear to measure the work of new com-

posers by comparison with that of the five "sleeping kings" of the world of music: Bach, Handel, Haydn, Mozart and Beethoven. This method of critical self-education will give you a sense of proportion in your judgments which will preserve you from much error and will make your counsel valuable.

(h) Do not train your pupils to be unintelligent imitators, by teaching simply through illustrations. Teach rather by principles, and urge your pupils to develop their own mental resources by applying the principles they learn.

Do not spare yourself. Though you expend all your best energies, try, as far as you are able, to stimulate your pupil to enthusiasm. An example of watchfulness, alertness, earnestness and enthusiasm, in the teacher, is the best begetter of like virtues in the pupil. All through life, earnest, accurate and conscientious work, is valuable, not alone, even in the case of music teaching, for the musical fruit it bears, but also as a power to develop that most precious of all possessions, a noble character.

"By toil is the way upward, upward therefore toil."

THE VALUE OF THEORY

By E. R. Kroeger

A NUMBER of teachers do not play for their pupils, claiming that they wish them to bring out their own "interpretation" of the works in hand. And these so-called "interpretations" are frequently inflicted upon a suffering audience, with no feeling of remorse on the part of the teacher.

Suppose that a young and untried student of elocution were to study conscientiously the parts of "Ophelia" or "Juliet," and then appear in her own "interpretation" of these rôles before the public on the stage of some well-known theatre. What would be the inevitable result? And yet the student of elocution would surely have gone to school in her early years and studied spelling, reading, grammar, rhetoric, composition, etc., as a matter of course in her education. What kindred studies does the average pianoforte student undertake? If not, is it not all the more reprehensible that original "interpretation" should be publicly given, with nothing to guide the performer beyond impulse or caprice and a few side observations by the teacher made from time to time without unity or coherence?

The fact is that an appalling ignorance concerning music as an art exists. To nine persons out of ten, music means only "entertainment." It is for the purpose of "giving pleasure," or "passing the time" or

for dancing. Why should the intelligence be used? What is the use of historical and theoretical study? Of what account are these interminable sonatas and dreary fugues? "Like and dislike" regulate the proper place of musical compositions, although with poetry or painting there are standards by which art works may be measured.

Fortunately, there are some who hold contrary beliefs, and they "leaven the loaf." Little by little their efforts bring forth good fruit. They have ideals, and are earnest in impressing those ideals upon others. Times of discouragement come to them, but here and there an earnest follower is seen who will uphold their teachings. Such a teacher not only corrects and directs technical work, and deftly and accurately develops good style, but he also points out a systematic course of earnest literary study.

The correct reading of a composition demands a knowledge of its construction. It is true that a small lyric piece may occasionally be played with a proper consideration of its design and content without the player's being an educated musician. But when the composer indulges in the masterly development of a given theme, or in subtle harmonic or contrapuntal progressions, how is it possible for the pianist to play with an intimate acquaintance with his work, unless he be well schooled in the technique of composition?

The study of harmony and counterpoint corresponds to that of a knowledge of the alphabet, spelling, grammar and rhetoric in literature. The study of composition, form, canon and fugue corresponds to the writing of essays and letters. When the student of literature has gone through the above studies, he is in a condition properly to appreciate the works of the masters of literature, or to construct original productions of his own. His opinions have weight because of

his studies. Naturally, the case is the same with the musician.

If he has studied theory and comparison, his "interpretations" are entitled to respect and consideration because he has mastered the construction of the various forms of his art. His knowledge, combined with his judgment, will cause him to portray differently a nocturne and a sonata, a "song without words" and a fantasia. Also, the wider his knowledge, the keener becomes his appreciation of the contrasts in styles between the composers. The uncultured pianist knows nothing of the nature of the difference between Chopin and Schumann, between Beethoven and Mendelssohn. Consequently whatever he plays is given in the same manner. Indeed, none of his performances reflect the composer, but are the result of the emotional eccentricities of the player.

The cultured pianist has a very different viewpoint. He has studied the biographies of the masters of music, and knows of the influences upon them of their environment, as well as of their temperament. Being familiar with the construction of the compositions in hand, he can bring into relief those features requiring such treatment, and subdue others. Thematic development and differences in light and shade give his work life and interest. Is there not a vast dissimilarity between these "interpretations?"

To secure artistic results it is certainly worth while to carry out a course of theoretical and historical study. Some may object, and say "but it is so long, so hard, so uninteresting." The same objections may be urged against school studies. However, when one has received a grammar school, a high school and even a university education, is it not worth while? Does not the end justify the means? So also is it in music.

GRADED PIANO WORK

By Arthur Elson

FOR convenience in classifying pieces from the view-point of teacher and student, certain grades of difficulty have been adopted, by one of which any piece may be designated. While these grades may be applied to any instrument, it is purposed here to treat them very briefly as applied to the piano, and as illustrated by the graded index of "The World's Best Music."

In Volume V of that collection will be found a number of simple pieces by Behr, Gurlitt, and others, which serve excellently for the training of children, or, in fact, all beginners. Simplicity of style is one of their most noticeable features, and ease in the hand positions as well. But it is a mistake to think that all compositions labeled as children's music are necessarily simple. Schumann's "Kinderszenen," for instance, are entitled "Scenes from Childhood," but were not intended to be played by untrained children. They are rather pictures of childhood subjects, with an appeal to children as well as adults, which demand some maturity of thought and ability for their presentation.

The limited hand-positions of the first grade are apt to limit also the range of harmony employed. Sometimes such pieces degenerate into a species of

musical baby-talk that is of little aid in the development of good taste. The works of Reinecke, Behr, and some others represent the best that exists in this field, and fill a long-felt want, but there is still room for more easy pieces of a high standard of melody and harmony. It has been stated in the article on Taste in Children, in this volume, that the child's music should be of a character that will develop his musical perceptions, and not merely let them rest at the level where they happen to be. If this principle is used, then a child's piece will show the young performer new and unsuspected beauties after repetition.

As quickly as possible, the advancing student should be introduced to the works of the great composers. The lesser works of the musical giants do not always show anything like the true greatness that is achieved in their more important creations, but usually some good qualities are present. As melody represents music in its simplest aspects, even the smaller works of the famous composers will be apt to develop in the pupil a good melodic taste. In the second group of pieces in the graded index referred to, a number of works will be found that can illustrate the point. To mention a few, it will be evident that "La Cinquantaine," Vol. I, p. 116, the little Bach Gavotte, the Schumann pieces, Loeschhorn's "Good Night," Vol. V, p. 1154, the Mozart Minuet, Vol. III, p. 566, and the Prayer from "Zampa," Vol. IV, p. 1085, are examples of good music, with tasteful harmony and expressive melody. These and many of the others in the list will prove useful in developing a proper sense of musical appreciation in the student.

At this point it will be wise for the teacher to initiate the pupil into the subject of musical form. The pieces in the first two grades contain illustrations of all the so-called song-forms, and the song-form

with trio, as well as the Rondo of Clementi, Vol. V, p. 1167. The last-named is a first rondo, but the second rondo form may be explained from it, and it gives excellently the true spirit of the rondo, which does not have the sharp divisions of the song-forms. For all of these, as for the larger forms, the pupil may be referred to books or articles on Musical Form.

With the third grade, marked "medium," a much greater variety is possible. The "Bridal Song" of Jensen, Vol. IV, p. 932, the "Amaryllis," Vol. IV, p. 862; Mendelssohn's "Death Song," Vol. I, p. 121; Smith's "Dorothy," Vol. V, p. 1182; the Galop from "Orpheus," Vol. I, p. 49; the Gavottes of Popper, Tours, and Martini, the Haydn Minuet, Vol. IV, p. 1020; the Karganoff Serenade, Vol. IV, p. 1061; Poldini's "Dancing Doll," Vol. V, p. 1186; the Spanish Dances, Vol. IV, pp. 992, 996; Grieg's "Solveig's Song," Vol. III, p. 549, and Beethoven's "Farewell to the Piano," Vol. V, p. 1210, offer a list of variety and interest that cannot fail to improve the student's taste, and make him acquainted with good music. In passing, a word may be added in praise of Mendelssohn's "Songs Without Words" as a whole. Many treat these as something simple, but they are of great value for the young pianist. If their melodic style is here and there a trifle conventional, it is still smooth and fluent; and for the most part conventionality is absent, being replaced by effects of real beauty and striking interest. If a Paderewski does not disdain to use some of these works as concert encores, and a Von Bülow has employed them often in giving lessons, then the teacher has no excuse for slighting them. They are also of great value in the teaching of form. They are for the most part very clear examples of the song-forms; but with this clearness goes a skill in handling and varying these forms

that cannot fail to command the admiration of real musicians, and will be of excellent use in showing the pupil that even simple forms need not be made dry or uninteresting.

By this time the pupil should have a fairly large repertoire from the great composers' works. Grieg is usually melodious and attractive. His "Lyric Pieces" and other short works should prove of great use by this time, either for study or for sight reading. Some of the simpler Schubert works should also prove attractive as well as practicable. Such duets as his "Marches Héroïques" are effective and interesting, as well as easy; and the teacher will do well to make these a start for regular duet work. One would hardly recommend for this the average popular collection. That usually has a fair amount of good music, along with some that is of doubtful value, so it is better whenever possible to stick closely to the works of the great composers. The Augener, Litolff, Peters, and Breitkopf & Härtel catalogues should give sufficient chance for a varied repertoire of really good duets. It is possible to introduce the idea of counterpoint, or polyphony, in this manner, by the use of Handel fugues and others in duet form. This should not be done at first, for although the technical troubles are not great, these works will demand some knowledge of musical structure, and a radical departure from the principle of a single accented melody supported by harmonies. The same mistake of starting too early with certain works is often applied to Bach's Two-Part Inventions. While the playing of the actual notes in these is quite simple, the appreciation of their structure demands a clear intellectual grasp; and this is not usually present until the pupil has been well trained upon the simpler forms. If the reader will look at the analysis of the second

of these Inventions (see article on "Musical Form" in "The Musician's Guide"), he will see what an intricate matter this structure is. Bach's music is best begun by starting with the Sarabandes and other slow movements of his Suites.

The fourth group in the graded index mentioned brings still further variety, and much greater possibilities in the general repertoire. In this list of pieces, it will be noticed that expression plays its part as well as technical ability. That is often the case with the higher grades of pieces. Just as the Bach Inventions are put into a grade far in advance of their technical requirements, because of their intricate structure, so many works by the great composers are rated as far more difficult than their technical nature would demand, because of the breadth or intensity of expression needed for their interpretation. Such a work as Grieg's "Death of Ase," Vol. II, p. 478, from the "Peer Gynt" music, is placed in the fourth grade of the index, instead of an earlier one, chiefly because of the large amount of feeling needed in its performance. The modulatory character of the piece may help to give it an advanced position, but even a cursory examination will show that it is an example of the most intense expression. Its unrelieved and hopeless gloom, as well as its swelling to a climax and dying away, demand a control of expression and a mastery of interpretation that come only with much musical experience. For certain points about this and the other "Peer Gynt" selections, the student is referred to the section on the playing of certain pieces, in this volume.

With the later grades, technique resumes its importance in many cases. To quote again from the index in "The World's Best Music," Liszt's "Hark, Hark, the Lark," Vol. IV, p. 1098, his "At Lake Wallenstadt," Vol. I, p. 8; Raff's "Fileuse," Vol. II,

p. 332; Rubinstein's "Kammenoi Ostrov," Vol. II, p. 398; Henselt's "Si oiseau j'étais," Vol. III, p. 630; the "Witches' Dance," by MacDowell, Vol. III, p. 660, and the arrangement of that by Paganini, Vol. I, p. 213, certainly demand finger dexterity. They often involve also mental problems, such as the playing of dissimilar rhythms together, or artificial groups. The power of giving massive chords is demanded, as in the well-known Rachmaninoff Prelude, Vol. II, p. 439. Here, too, one must acquire the knowledge necessary for handling the larger forms, especially the sonata. Most difficult of all, perhaps, are the solo fugues, with their demands for the equalization of the parts, the emphasis to be placed on subject, answer, or countersubject when they appear in the different voices, and the necessity for showing the real structure of the work. For the advanced student, who is able to attack these problems, the "Well-Tempered Clavichord" should become a sort of musical Bible, with the contents of which he should familiarize himself surely, no matter what else he takes up. In matters of expression, the Beethoven sonatas should be treated with the same reverent attention. Here, again, the technique may not always demand the performer's utmost, but the interpretation has possibilities that will need the ripest artistic knowledge in many cases.

For the student's general guidance the teacher is usually able to make valuable suggestions, so only one point may be mentioned here. That point is balance of style, or perhaps versatility—the ability to get out of the limitations of particular qualities, and develop in other directions. The student who finds technical progress easy, but does not play expressively, will do well to stop at certain stages of his progress and devote himself to the cultivation of expression, using his technique as a means rather than an end.

There are two elements in music for the interpreter to consider—the intellectual and the emotional. The former depends in part on musical form, in its branches of development and figure treatment as well as in the phrasing that results from form; but there is more than this to be said. The intellectual side is what the average pupil is least apt to think about, as he needs very little mental preparation to understand technique or emotion. Dignity is the chief characteristic of this style, which presents significant phrases with balance and control as well as due contrast. Emotion may be present, and the best music is both intellectual and emotional, so that the student may have his feelings duly satisfied without being fed too entirely with the sugar of Chopin, which can be counterbalanced by the older classics.

WELL-KNOWN PIANO SOLOS AND HOW TO PLAY THEM

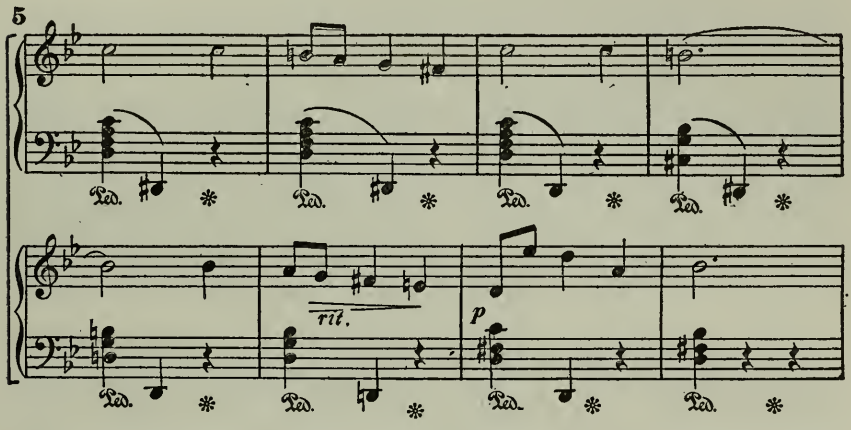
By Antoinette Szumowska, Alfred DeVoto, Charles W. Wilkinson, Louis C. Elson and others

NOCTURNE, OP. 15, No. 3—Chopin

["*World's Best Music,*" Vol. II, p. 300.]

THIS nocturne had in the manuscript an inscription in Chopin's handwriting, noting the fact of its having been written after hearing a performance of "Hamlet." It is interesting to bear it in mind, as it explains the mood of this composition. It starts by a phrase consisting of two parts: The first, an upward one, like an exclamation, going *crescendo* (first 3 bars) and after a suspension of the high F lasting through three next bars, comes the second part in guise of a quiet answer, giving the impression of something like a succession of deep sighs. This part of the nocturne is played quite slowly—I would put it at ♩ = 90 on the metronome—The suspended note should be taken with as deep a tone as possible, accentuated by the use of the loud pedal. The pedal should be pressed, then taken off decidedly, pressed again, and taken off once more in each of the three bars which makes the note sound distinctly all through. The last measure much slower.

This phrase returns a second time, when we play it with more tone, and a third time, when we may take it piano for variety's sake. Then comes a modulation to G major, a new phrase appears. The mood changes from sad, melancholy, vacillating, into a lighter one. This passage is marked *sotto voce.* In the 6th measure we made a retard and *diminuendo* to *piano.*



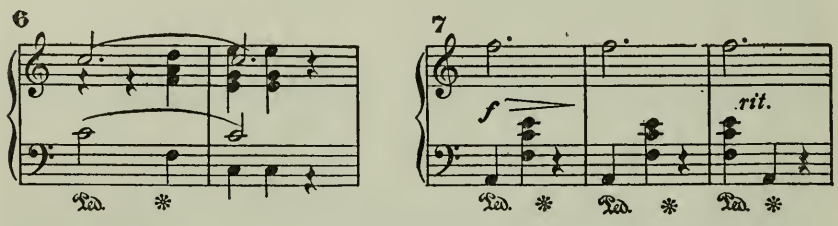
The phrase is modulated again to F-sharp major. After the measure marked sostenuto, we use a broader phrasing, with a stronger tone.

After 8 bars of progression (bars 69 to 76) played accelerando, we have 2 bars of successive chord played very fast (quite the double of original tempo) succeeded by a *ritardando*—which brings us to a sort of musical pause. The C♯ is repeated four times (last time changed to D-flat). This note should be played *legatissimo,* scarcely lifting the finger off the key, and with a swelling effect from *pp* to *mp,* and then *diminuendo* to *pp* again.

This opens to us the second part of the Nocturne, marked: Religioso. It has the character of a Gregorian chant, plain and severe. It should be played with simplicity and gravity. The pedal used *after*

each chord, gives a certain organlike quality to the tone.

Great care should be taken to make the sustained note (in the 33rd, 35th and the following bars of the 2d part) sound with a deep, singing tone, all the time it is held, so as to make it stand out against the accompanying chord. We take the pedal right after the note, and stop it suddenly before the chord, then holding the note *without pedal.*



This makes it sound distinctly. The whole passage is played a trifle faster, in a robust, energetic way. After 3 bars of *diminuendo ritardando* at the end, and we take a long rest to make the final G-major chord sound more impressive. This chord should be taken with more tone than the preceding three measures—*mezzo-forte.* We ought to produce a fine singing tone by using deep and gentle pressure on the keys and then relaxing the wrist.

We may remark in this composition a great freedom and originality of form. Contrary to the established custom in the song-form mostly used in shorter works the composer is not repeating the first part of the Nocturne, but finishes by the second part, of the religious mood, and winds up by the G-major chord, which leaves a bright and serene impression. There is evidently a deep thought underlying this scheme, and it ought to be brought out in the execution, by presenting a strong contrast between the melancholy,

wavering character of the first part and the serene gravity and the uplifted mood of the second.

ANTOINETTE SZUMOWSKA.

NOCTURNE, OP. 27, NO. 1—CHOPIN

["*World's Best Music*," Vol. IV, p. 904.]

This Nocturne is C-sharp minor, belongs among the most poetical of Chopin's supremely poetical works. These compositions on account of their romantic character rather elude analysis. On the other hand, it helps us in their interpretation to form some picture in our mind, while reproducing them on the piano. Such a poetical picture suggested by the music, warms us up and stirs our imagination, giving more color to our interpretations.

Suppose that we imagine in this Nocturne, a calm, silvery lake, on a misty night, moonlight shining softly through the clouds. A sweet melody is sung at the accompaniment of the gentle motion of the waves. Farther on there comes a gathering storm; the lovely melody is interrupted by cries of anguish, which soon reach the climax of despair, amidst some restless tossing of the now stormy waves. All at once, there bursts a new note, a note of triumph—and there we come back to the calm and mist and moonlight.

The Nocturne is played rather slowly (metronome = = 52). It begins by a harmonious figure in the left hand, which is weaving a mysterious accompaniment, like some misty fabric, delicate and soft. We obtain this character by a *legatissimo* touch, with an almost imperceptible action of the fingers, which should touch the keys in such a way as to make the separate sounds hardly discernible. It all should melt

into one harmonious wave. This effect is enhanced by the use of both pedals. The melody is sung *sotto voce,* but in a deep tone so as to have it stand out distinctly on the background of the accompaniment. In the 6th measure we broaden the phrase by playing it slower and with more tone. Beginning from bar 19, when a new phrase appears, we play more expression, and more *rubato,* increasing this *rubato* at the repetition of the phrase (bar 23). The *piu mosso* starts the stormy part of the nocturne. We augment the tempo. The volume of tone, very gradually reaching the climax (indicated by *fff*), is an outburst of passion. The following *agitato* starts *sotto voce,* and is also worked gradually through a *crescendo* to *forte.* After three heavy chords played ponderously and much slower, Chopin introduces unexpectedly a mazurka (in the passage marked "con anima"). This should be played with the mazurka-like rhythm (the 3rd beat slightly accentuated) and tempo proper to that dance (metronome ♩. = 56). This dance-like phrase is repeated in C major, *pianissimo,* and being modulated through a series of restless chords played *crescendo* and *accelerando,* lands in a dramatic recitative passage, played with much freedom. It seems best to start it in the octaves of the left hand, slowly, accelerate in the middle, and again slacken very considerably. This recitative or cadenza leads back to the repetition of the first part of the Nocturne. At this repetition, the left hand starts the accompaniment *forte* and very slowly, melting immediately into the same *pianissimo* and *legatissimo* effect as in the beginning. The coda introduces an entirely new thought, full of serenity and peacefulness. It should be phrased with a great deal of simplicity—*piano* and *rallentando* up to the end, when there is some dwelling of tone in the two bars marked *adagio.* The final chord is

marked *pianissimo,* but should nevertheless be played in a deep singing tone.

ANTOINETTE SZUMOWSKA.

A DREAM OF LOVE—LISZT

[*"World's Best Music,"* Vol. IV, p. 980.]

This piece is the best known of a series of three nocturnes written by Liszt depicting the emotions suggested by certain love-poems by Uhland and Freiligrath. The poem which inspired this particular work is by F. Freiligrath and reads thus:

O love! O love, so long as e'er thou canst, or dost on love believe;
The time shall come, alas, when thou by graves shalt stand and grieve;
And see that still thy heart doth glow, doth bear and foster love divine,
So long as e'er another heart shall beat in warm response to thine,
And, whoso bares his heart to thee, O, show him love where in thy power,
And make his every hour a joy, nor wound his heart at any hour.
And keep a guard upon thy tongue—an unkind word is quickly said:
Ah, me!—no ill was meant—and yet
The other goes and weeps thereat.

This nocturne consists entirely of the development of a luscious melody of a rather sentimental character which is brought to a climax of effect culminating in one of those typical *bravura* passages that are so distinctly characteristic of Liszt's style of pianoforte writing.

The melody is first placed in the rich-toned middle register of the piano against a background of tone

formed by a delicate tracery of *arpeggio* figuration, and is played by the right and left hands alternately as indicated; being careful, however, to produce the same quality of singing-tone with each hand and making use of the damper pedal to help secure a perfectly smooth and connected succession of melody-tones by means of pedal-syncopation. (See remarks anent the use of the damper pedal in Rubinstein's Kamennoi-Ostrow.)

The melody-tone should *not* be produced by means of a *stroke* of the finger, but by the graduated pressure of the weight of the arm acting through a firm finger-tip (the amount of pressure varying directly in proportion to the amount of tone desired) without, however, allowing any muscular stiffness in the forearm.

It is suggested that the last part of measure 25 be played by the hands in alternation starting off with the right hand playing the chord F♭, A♭, D♭ (fingered 5, 3, 2), keeping the wrist on a level with the back of the hand, followed by the left hand playing the chord E♭, G, B♭ (fingered 2, 3, 5) well over into the black keys, keeping the wrist high above the hand. The result of this is that a better control of tone-variation and a greater velocity may be attained with more ease and security.

In measures 41 to 49, inclusive, care should be taken to avoid hurrying the last two notes of the *arpeggio* figuration in both hands owing to the anxiety to make certain the leap to the octave-melody and bass. In measure 60 it is suggested that the left hand play the notes indicated by the downward stem—thus avoiding an awkward shift of position for the right hand.

The soft pedal may be advantageously used in measures 24 and 25, and from the last part of measure 60 where the right hand starts downward from the

note F in the highest octave of the piano thenceforth throughout until the end of the piece.

ALFRED DEVOTO.
Boston, Mass.—New England Conservatory of Music.

KAMENNOI-OSTROW—RUBINSTEIN

["*World's Best Music*," Vol. II, p. 398.]

This piece forms one of a series of portraits from the Album de Portraits, opus 10. It has attained deserved popularity with students of the pianoforte on account of the "grateful" character of its difficulties and the careful utilization by the composer of those qualities wherein the piano as an instrument shows at its best.

The title—meaning "Stone Island"—requires explanation. It refers to an island in the River Neva near St. Petersburg, upon which is an old monastery wherein are contained the mausoleums of many great men famous in Russian history. Therefore this piece can evidently be considered to belong to the class of descriptive music; being doubtless an attempt to portray in part the thoughts and emotions aroused by contemplation of the great names of the past, their strivings and achievements; in contrast to their present peaceful environment. Rippling water is suggested, and the bells and chants of the monastery are portrayed later on.

A careful use of the damper pedal is absolutely essential to the proper rendition of this piece. The pedal should be "syncopated," *i.e.*, after being pressed down with the first note it should be taken up *with*, and immediately pressed down again *after*, every melody note (except the eighth notes and other melody

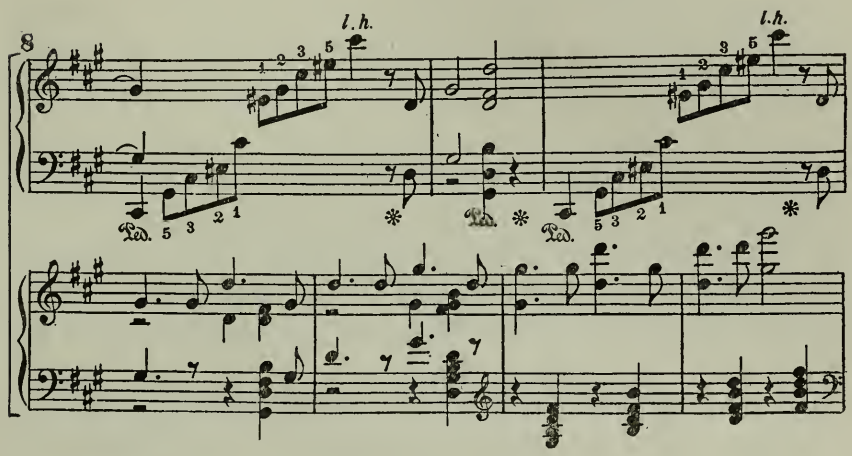
notes of small time value) from measures 1 to 39 inclusive and similarly from measures 96 to 141 inclusive (with a few exceptions where, on account of the fuller treatment of the arpeggio figure, it becomes advisable to hold down the pedal until the following change of chord).

From measures 40 to 96 the use of the pedal requires more careful consideration—pedal touches should be used—*i.e.,* the pedal should be pressed down a little after the note is played and should be taken up a little before the expiration of time value of each chord change (except that from measures 84 to 87 inclusive the use of the pedal is not required and from measures 92 to 95 inclusive the pedal should be held down throughout to help intensify the climax). Very little use of the pedal is required from measures 142 to 149 inclusive—but from measure 150 until the end the pedal can be held down throughout provided the *arpeggios* are played with extreme delicacy. In fact, the *arpeggio* figuration in this piece should be played with delicacy and evenness of touch in order to provide a proper background of tone-support for the melody.

Care should be taken to keep exact rhythmic values, especially in the case of the final eighth-note of the melody played by the left hand in measures 5, 7, 9, 13, 15, 17, 19, 20, 21, 23, 26, 27, 32, 34, 36, which should not be played coincidently with the final triplet eighth-note played by the right hand, but should be played midway between the *last two* triplet-eighth-notes of the group.

From measures 60 to 95 inclusive it would be well to divide the measure into two beats (2/2 time) and distribute the *arpeggios* having an irregular number of notes accordingly—of course the velocity of the *arpeggio* depends upon the number of notes to be played in the measure, the greater the number of notes,

the greater the velocity. Measures 96, 97, 98, are to be played freely without regard to exact time values—begin measure 96 slowly and heavily, gradually in-



creasing the speed as the *arpeggio* ascends until a high degree of velocity is attained toward the end of the measure and then diminishing and retarding greatly during measures 97 and 98.

A slight rearrangement of the *arpeggio* and the omission of a few notes (as indicated below) in measures 89 to 95 inclusive will insure greater security without detriment to the effect.

The soft pedal can be used to advantage to secure more variety of tone-color in places where the various melodic elements are repeated, such as in measures 23 and 24, 30 to 39 inclusive, 42 and 43, 80 to 87 inclusive, 98, 119 and 120 and from measure 144 to the end.

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ANDANTE—Beethoven

["*World's Best Music*," Vol. IV, p. 945.]

This Andante was written for the piano in 1804. It is not, as many suppose, taken from any symphony, nor even from a sonata. It was originally intended as the slow movement of the great Waldstein Sonata, but was discarded because it did not fit well against the striking first and third movements of that work. It was replaced by a more rhapsodical slow movement that forms a better contrast. The present selection was published in May, 1806, as an "Andante for the Pianoforte." Later on some one else arranged it as a "Rondo for String Quartet." It had no opus number in either case. It is fluent enough, but somewhat conventional when compared to the glory and freedom of the later Beethoven. That composer's work is divided by critics into three periods. The first was much in the Haydn style, although Beethoven's early sonatas show a giant's strength when compared with Haydn's. Then came freer expression, in the period from the third to the eighth symphony, which included the Appassionata and Waldstein Sonatas. Then came a partial departure from form, as in the last five sonatas and the ninth symphony. If Beethoven had lived some years longer, it is probable that he would have developed the Symphonic Poem, years before Liszt did.

This Andante seems like a revival of Beethoven's first style, though it is attractive enough. It is in rondo form, with the chief theme consisting of a three-part song-form in Beethoven's usual well-contrasted manner. The first period lasts for eight measures, with an episode of fourteen and a return of the first period. The episode is to be given with a slight *cres-*

cendo of agitation, calming down as it returns to the simple tranquillity of the first part. The difficulties come gradually. The first side-theme (end of bar 31) gives some contrast by modulating to C, and by indulging in frequent *arpeggio* runs. As the runs in thirds are *staccato,* they may be played with wrist action, using the thumb and third finger for the first eight thirds, as shown, then the second and fourth finger for the rest until the highest is reached, etc. The *Sf* before the return of section 1, *dolce,* should be made emphatic as a contrast. The first part is as before, except that the first period is made rhythmic in the left hand, and also in the right hand after the episode (p. 948).

The second side-theme (p. 949) consists of a two-part song-form, with partial return, and both periods repeated. The light but fairly constant wrist *staccato* in this section makes still another excellent contrast with the smoothness of the first section.

Each recurrence of the chief theme is preceded by a characteristic returning passage.

The next return of the first section (p. 950) is marked by running counterpoint in the left hand, which must be made clear and fairly even while giving expression to the melody in the right hand. The right hand octaves that end this section (p. 951) must have accents under the *tenuto* marks, but those that carry on the melodic thought should be made clear even when not thus marked—mostly the first of each group of four.

Here the form may be said to end, and the next four pages will thus form a long coda. But as there is new material (based on the right-hand octave figure at the end of p. 951) followed by a much-varied return of the material of the first section (p. 953), it is possible to regard from the end of p. 951 as a new theme (a

closing-theme), followed by a shorter coda. The wrist action of the octave work, the intricate broken chord effects (p. 954), and the sinking to a whisper near the end (*ppp* on p. 955) must all be noted by the performer. Especial care must be taken to balance the various parts in the broken chord passage, as many as four voices being present for a few bars. The turn in the third measure of the chief theme should be played as a triplet of 64th notes.

The time should be kept fairly accurate. Some artists try to import *rubato* into Beethoven's works, but his music goes better without it, unless one is a Rubinstein or a Paderewski.

FAREWELL TO THE PIANOFORTE— BEETHOVEN

["*World's Best Music*," Vol. V, p. 1210.]

This composition, like "Für Elise," is without opus number, and has been even considered as not by Beethoven. Many editors have called it his last work, but this is decidedly untrue. His last work was a fragment of an unfinished string quintet. This fragment was published in a piano arrangement by Diabelli in 1840, and taken directly from the manuscript that Beethoven wrote in 1826. Beethoven's last complete work was the finale of the string quartet, Op. 130, in B-flat. He had written a very difficult fugue for the ending, but he became dissatisfied with this, and in 1826 he rewrote the movement in its present shape.

Farewells are doubtful affairs anyway, as Patti's many final tours will show. Another probably apocryphal story goes with Haydn's so-called farewell symphony. It is said that Prince Esterhazy, who kept a band with Haydn as leader, was forced to retrench,

and decided to dismiss his musicians. At the occasion of the last concert, Haydn was to bring out a new symphony. It began in proper form, and kept on as usual, until finally one of the musicians laid down his instrument, put out his light, and left the room. Soon another did the same, and at last, one after the other, all the musicians disappeared, after the music had come down to a plaintive wail. "What does this mean?" asked the prince. "Sire, it is our sorrowful farewell," said Haydn; whereupon the prince was touched, and decided to retain his beloved band after all. The story sounds attractive, but history does not corroborate it.

It is very possible that the Beethoven piece received its title through a mistake in translation. The work appeared first in 1838, in an edition of a Berlin publisher named Crantz. It was then entitled "Glaube, Liebe, und Hoffnung. Abschiedsgedanken. Walzer für Pianoforte." This means "Faith, Love, and Hope. Parting Thoughts. Waltz for Piano." It is a rather long title for a simple work, but perhaps the "Parting Thoughts" of Crantz were changed into "Farewell," and later on into the present title. It is not the only work that is sailing under false pretences, though it is not so totally misnamed as Stradella's Prayer, which was probably by Gluck, or Weber's "Last Thought," which was one of Reissiger's thoughts, and not by any means his last.

Beethoven himself played with leonine power, but he could show great smoothness as well; and he was really the first to introduce a true piano *legato*. Mozart played clearly, but more in the harpsichord style. Czerny said that Beethoven was unrivalled, even by Hummel, in the swiftness of his scales, double trills, and other points of display. He performed "without the slightest gesticulation, except bending over as his deafness increased." His playing in improvisation was

grand, but at times he was less satisfactory in performing from the printed page, for he had little leisure to practise, and depended on chance and mood. "Hence it came," says Czerny, "that Hummel's pearly and brilliant style, so well adapted to the times, was, of course, much more intelligible and attractive to the general public. But Beethoven's playing of the *adagio* and *legato* in the strict style exercised a well-nigh magic influence on every hearer, and has never, so far as I know, been surpassed by any one."

This "Farewell," then, is in the true Beethoven style, and must be played with the most marked *legato*. The piece is hardly a clear song-form with trio, as the trio is not very definitely divided into periods. The piece has rather a first rondo effect, with the first section lasting two pages, and coming back only partially. Do not make the contrasts between loud and soft too abrupt in the first two pages, but let the fortes come gradually. The same is true in line 4 on p. 1212. In line 2 on p. 1213, use fair strength in spite of the *p*, giving almost an *mf*, so that the soft sweetness of the returning theme will make a good contrast. Use the "prepared" touch when possible, keeping the fingers always in contact with the key-surfaces for a full *legato*.

FÜR ELISE—Beethoven

["*World's Best Music*," Vol. V, p. 1227.]

This piece has no opus number, and has been classed as one of the many compositions whose authorship is doubtful. But the second episode of the work, beginning in the third staff on p. 1229, is very much in the style of Beethoven, and makes it probable that the great master did write the work. Some might claim that the title gives another evidence of Beethoven, for

he was always in love with some girl or woman, and we can follow his romances by his dedications. His first ideal was Eleonora von Breuning, who belonged to a cultivated and charming family that lived near the Beethovens in Bonn. Incidentally, it is not fully settled where Beethoven was born, for the guides at Bonn show two houses—no doubt anxious to collect a double fee, as if Beethoven were twins, and born a quarter of a mile apart. But Bonn was not very large, so either house must have been "near" to the Breunings. Beethoven would have done well to marry Eleonora, as friendship would have helped the cause of love; but he soon drifted away, and worshipped elsewhere. The Countess Giulietta Guicciardi has been mentioned as his chief ideal, but there were others —Countess von Brunswick, Amalia Seebald, and so on. The latter had a very cheerful influence, and the seventh and eighth symphonies were inspired by her.

"Für Elise" is a second rondo form, very much in the nature of an album-leaf. The album-leaf is more or less spontaneous, often beautiful, but never very ambitious or involved. Many European celebrities kept large books for such works. Reinecke, the head of the Leipsic conservatory, owned a valuable album of this sort. One page would have a poem by some great author, another a letter to him from some music-loving king, a third perhaps some water-color by a great artist, and then a couple of pages of music by some great composer, and so on.

The rondo form in this piece is fully outlined, in spite of the comparative shortness of the work. The chief theme is a three-part song-form, with 8-bar period, 6-bar episode (the last two bars of which form a little returning passage), and return of theme. The first side-section follows, with a similar figure ending the returning passage. The first part returns, without

repeats. The second side-section has a new returning passage, in triplets. There is no coda.

The chief theme is to be played with *legato* finger action, and a judicious use of the pedal, as shown. The first counter-theme ends on the first beat of its eighth bar, and is to be given with "singing tone," due prominence to accents, and a fully marked *crescendo* in bars 5 and 6. A bolder style may come with the returning passage (32nd notes), practically an *mf* instead of the *p*. This softens in the last two bars, and the short slurs should be noted, as they offset the natural accent of the measure. Play the 32nd notes with rather high finger action, and do not forget the retard in the two or three bars before the return. The second episode, on p. 1229, is the most characteristic part of the piece. Give the bass with alternating fingers, and in a *demi-staccato* style. The two *crescendos* from *p* to *f*, in the third and fourth lines, must be made very strong, and form the climax of power in the entire work. The swell at the top of p. 1230 need not be so powerful, and the plaintive chief theme should go more and more softly on its last appearance. In spite of its apparent simplicity, this work has figured in some ambitious concert programmes, and it forms a good foil to the master's larger and more powerful compositions. It should be given in a straightforward manner, without the *rubato* that a Chopin work would demand.

HUNGARIAN DANCES—Brahms

["*World's Best Music*," Vol. II, p. 495.]

Johannes Brahms won for himself a place among the world's great masters by composing noble works in many forms—symphony, sonata, requiem, chamber

music, songs, and so on. His four symphonies are especially valuable, because their classical style and comparatively small orchestra made him really a successor of Beethoven in this field. His earnestness of style, the calm beauty of his themes, and his skill in development, make these works models of great value in a period like the present, when composers seem to care for nothing except impressionistic tone-pictures. Von Bülow considered that music was best expressed by the three great B's—Bach, Beethoven, and Brahms. Perhaps Von Bülow's own initial made him prejudiced in favor of that letter, but there is truth in his idea.

Brahms was a true German in character, endowed with rugged sincerity and a good deal of sarcastic humor. Once the wife of a rather too prolific and conventional composer told him of her husband's constant work, and said that she really had to keep him from doing too much composition. "That's good, that's very good," was the sly response. At another time a mediocre singer asked him, in rather gushing fashion, to write a song for her. "I'll put a good deal in the accompaniment," he growled. Once, however, he met his match. He and a friend had found a man who had partaken too freely of the cup that cheers and also inebriates. As the stranger could not guide himself, the two good Samaritans took it upon themselves to lead him home. While they were helping him up his steps, a woman appeared. She rushed at them with a broom, and cried out, "So you're the men who take my husband out and make him drunk!" Brahms and his friend beat a hasty and very necessary retreat.

The Hungarian Dances are exactly what the title indicates—Hungarian themes that were put into their present shape by Brahms. Many of them were of Gypsy origin, but some were in the native Hungarian style, which does not show the Gypsy scale. The vio-

linist Remenyi complained that one of his own melodies had been used entirely without credit. This, however, must have been an accident, for Brahms was very careful to make acknowledgments whenever he could, and even wanted to mark a three-bar phrase that he borrowed from Scarlatti.

These dances are cast in the shape of song-form with trio, though only the first one has a full return. The most interesting point about them is the varied size of the phrases, which do not at all follow the conventional shape of 8-bar antecedents and consequents that is so common in folk-music. In No. 1, the first period consists of four 6-bar phrases, and the melodic figure finishes each time in the fifth measure. After the varied repeat, the second period gives us three four-bar phrases, and the same structure occurs in the second period of the trio. With both slurs and *decrescendo* marks at first, it will be fully evident that in addition to the longer bits of shading, each measure must soften on the last beat. The short slurs indicate that this must be kept up in all the six-bar phrases, though it may be given varying emphasis to avoid a mechanical effect. Make the repeat of the first period increase in force, though it is marked *mf* as before. The contrasts of the second period must be made very striking, and the same is true of the trio, though in less degree.

The second dance is made up of three-bar phrases. Be sure to respect the accents, as they help to divide off the phrases, as well as adding the variety of a syncopated effect. Let these accents relieve the generally soft and mysterious character of the work, which is quiet except for the second period of the trio.

The third dance begins with an extra period as introduction. Notice that the consequent of this is formed by the repeat of the four-bar antecedent, and

that in such cases the omission of the repeat dots would spoil the symmetry. Here the period need not be completed, as it is merely introductory; but composers sometimes use this device as part of the form. Make the first actual period of the dance divide into two-bar groups, as well as longer phrases, and vary the force in the third line as well as the others. Mark also the two-bar structure of the second period (p. 505), the last two measures seeming almost like a returning passage. The first period of the trio (lines 1-4, p. 506) shows odd rhythmic divisions, due to the 16th notes, and must be played almost as one long phrase. The left-hand 16ths of the second period must be kept very light, to prevent their overbalancing the higher notes.

Taken together, the three dances form a most attractive study in rhythm and accent.

THE FLATTERER—Chaminade

["*World's Best Music*," Vol. I, p. 109.]

Cécile Chaminade has become known all over the world, as well as in her native France, for the daintiness and piquancy of her music. Famous through her songs and piano pieces, she has written larger works also—ballets, a piano concerto, and chamber music. If these longer compositions are sometimes unequal, and if her fresh and individual style is too melodic for the classical forms, it is still true that all her compositions are tuneful and attractive. Her harmonic changes are captivating in their originality, and her work marked with a grace that is extremely individual, and at the same time distinctively French.

Chaminade took to music naturally. At an age when other girls would talk to their dolls, she gave her

confidences to the piano. At the age of eight she composed pieces that were praised by Bizet. When she wanted to follow a musical career, her parents hesitated; and Rubinstein, who saw some of her early manuscript works, told her family that the pieces were very good, but that a girl should not take up composing. At length some of her compositions were successfully given in the church at Vesinet, and she was afterward allowed to adopt her natural career.

The opposition to women composing seems very strange now, in the time of female lawyers and doctors and militant suffragettes. But it was strong enough in the first half of the nineteenth century, and even later, as Rubinstein's remark showed. Yet there have been women composers nearly all the time. In ancient Greece, where poetry and music were called a single art, Sappho heads the list. In Rome there was less originality, and women kept in the background. In the Dark Ages, when women were frequently carried off, and female slaves could be scourged to death for trifling offences, they probably did not feel much in the humor for composing. But the troubadours numbered many women of noble birth in their ranks, among whom Eleanor of Aquitaine and the Countess of Champagne were the most prominent.

When the great schools of counterpoint reached their maturity, there were many women composers, Francesca Caccini in Italy, Bernarda de Lacerda in Portugal, Clémentine de Bourges in France, and Madelka Bariona in Germany, were a few among those who achieved real fame. In early classical times Maria Theresa von Paradies was an interesting figure. Wholly blind from childhood, she became a great pianist through the aid of her marvellous memory, and had a repertoire of about sixty concertos, to say nothing of smaller pieces. She composed in many forms,

both large and small. Another famous woman composer of that time was Marianne Martinez. In the nineteenth century, women began to compose in nearly every civilized country, and if the women have not yet given a genius of the first rank, the future is before them, in its usual place.

"Lisonjera" is a Spanish word meaning flatterer, or cajoler. The piece should be played with a humorous allurement hard to put in words, but necessary for the true interpretation. The work should be made very rhythmic, as Chaminade herself says, with full attention to *rubato* and all changes of *tempo;* and the pace should not be too languid. The form shapes itself plainly into a three-part affair, with 16-bar theme and countertheme, and coda. The contrast between the first and second period is most marked. The flatterer speaks with the most sympathetic charm in the first period; but in the second, the hollowness of the situation is made evident. Bring out this humorous contrast fully. Make the rising melodic figure of the beginning swell out with convincing fulness, and hurry the last two bars of staff 2 as if the flatterer were heaping up honeyed assurances. After the light double bar, make the *marcato* very clear, almost as if the phrases were an incisive and angry reply to the vivacious chatter of the first period. Give full prominence to the *staccato* effects, and give the *rubato* as directed. Make the repeat of the first theme even more insistent than before, and let the coda die away gradually. The humor of this piece is very captivating, and its beauty would justify the remark that Ambroise Thomas made about Chaminade—"This is not a woman who composes, but a composer who happens to be a woman."

PIERRETTE—Chaminade

["*World's Best Music*," Vol. I, p. 260.]

The French have a saying that "one cannot be grand from morning till evening," which finds its exemplification also in their light and vivacious drawing-room music. It is so, too, with regard to conversation; we cannot always be talking on serious subjects, so it is often a relief to lapse into small talk. Mme. Chaminade is a notable instance of woman making a name for herself as a composer, and her playing of such a piece as "Pierrette" reveals all the best French characteristics of elegance, airy sprightliness, gayety and "chic." Some of the modern French drawing-room pieces are very thin and poor, although always elegant, but her work seems influenced by the German school, especially by Schumann. In this piece there is a quaint and modish cleverness which national peculiarity has been turned into good account by the composer; it is full of quips and cranks, unforeseen turns and surprises, which were perhaps embodied in the person of Pierrette herself. It is said that Schumann, when a boy at school, was great at musical caricature, and possibly Mme. Chaminade may have followed his example. This Air de Ballet is one of her most popular pieces.

It begins with a kind of patter with the emphasis on the second eighth of the bar; this accent is kept up in the melody all through. You will notice of what small bits the theme consists—mostly of three notes. At bar 11 a longer phrase of twelve notes appears, which you had better begin with the second finger. At bar 8, right hand, the second finger should be used on D, not the thumb; the accompaniment at 8 is not easy on account of the jumping. Pedal each bass

note here. Make the pretty triplets, right hand (bar 22) separate from the chords in left hand. At the end of bar 26 make the chord of three notes melt away into the next, which is only a sixteenth. The little connecting passage is original, but if you thoroughly look where your fingers go on the keyboard, and study the consecutive fourths which are so unwelcome to the finger, you will learn the trick. There is another such curious movement of the fingers to learn at bars 50 and 54. The double ending is witty at 59. If you analyze the piece, you see it is in the usual "song form"; the middle part beginning at 60, being in the dominant as usual. The roll of the drum, held through by the pedal, is not the war drum, but the pantomime effect for chic and naïveté—it is instantly followed by the unusual passage of forbidden fifths and octaves which is intentionally piquant. At bar 77 the half-notes must be legato, left hand, and the tonic first subject gently brought back at 84. At the Coda in bars 112 and 113 the fingering should be the same in each bar. Bar 119 is a chord of B major, an abrupt proceeding very much affected by the French. The triplets should run sparkling up to bar 123, and if you prefer not to use the left hand, it matters little, so long as you are correct. The descending *pp* is best played with a finger *staccato* touch.

Having carefully studied all these details and mastered the fingering, play the "Pierrette" as a coquettish French girl would; not in our stolid Yankee manner.

NOCTURNE, OP. 37, NO. 2—CHOPIN

["*World's Best Music*," Vol. I, p. 241.]

A German critic wrote: "A beautiful sensuousness distinguishes this Nocturne, being luscious, soft, rounded and not without a certain degree of languor." He warns us "not to tarry too long in this treacherous atmosphere—it bewitches and unmans." One can see at a glance that the passage in sixths in bar 3 is difficult. These descending passages run in pairs. The first pair both begin on C, and, as a rule, they all end in the other mode, that is, if one begins major it ends minor, and vice versa. The second pair is an exact transposition of the first and begins at bar 9 on G-flat. The third pair, both alike, begin and end in the minor mode, starting, however, from C, and the fourth pair at 23, starting from A-flat, are like the third pair except that at 25 an E-flat creeps in to form another ending. Thus we may say the first two pairs are alike, and the second two pairs also alike. The only others are at 71 and in A major at bar 80.

How many have opened the book to play at least the soothing middle portion of this Nocturne, and have been pleased to find it so playable. The earlier technical difficulties are so great that the middle movement is generally played too fast (being so much easier). Do not shorten the eighths, or their smoothness will vanish. The sostenuto justifies an almost sluggish *tempo* for each phrase of the rocking melody. Notice the descending octave so characteristic of this particular tune (this is why the quarter bar 31 is not dotted), and I would further point out there are *no* tied notes in the upper voice in bars 33 and 37. Although marked *p*, most pianists love to extract a full round tone, but the bass notes should be soft like

velvet. Each little nuance is not necessarily printed, but every one would make a *calando* in bar 52, and use the soft pedal to begin the theme at 53; so every one will "dwell" on the first melody note in bar 64.

At bar 69 the opening theme returns, and this is perhaps the place to speak of the unbroken continuity of the left hand part, which can only be obtained by a skilful change of finger on the same note and a loose wrist action; it had better be practised alone. In the bar before the hold, near the end, which must be a silent pause, the bass notes descend in perfect fifths. Chopin has added *lento,* which is often missed by the editor; the closing bars should be almost reluctantly played.

WALTZ—Durand

["*World's Best Music,*" Vol. III, p. 557.]

This composer's music fills up a vacant place in the young pianist's repertoire most welcomely; it paves the way for Chopin as no other can. Although extremely thin and airy, almost like diluted Chopin, it is not surprising that Paderewski played this charming little Valse for an encore.

Like many introductions, this has a difficulty all its own, and for young players who can play the Valse very creditably, it forms a stumbling block at the threshold. This may be evaded by a judicious shortening of the second and third chords; they are too full for any but large hands, and as young people mostly play the valse, I erase the thumb notes of each hand, namely, the C and B flat of the chord in bar 5 and the D and B flat in bar 9. This sounds just as well.

First practise the three chords, with pedal, without the intervening passage, and note the top of each is B,

C and D respectively; when you "know" them, then learn the three passages *without* the chords, until the introduction is conquered. In that little link of three bars before the double bar, make the two voices divide, one stationary, the lower gliding down to G, and please note the eighth is tied. The fingering for the three halves is 3, 1, 2, and in the wavy figure of the valse keep your second finger on B-flat and the thumb on A-flat. The charm of this subject arises, from the equidistant top notes (four eighths apart); the same applies to the still more beautiful subject of the Chopin Valse which begins with a trill.

We who teach almost expect certain mistakes; indeed sometimes the right note struck when we expect the wrong one, gives us quite a shock. So at bar 37, we invariably hear the wrong time, four in the bar instead of three. The eighth rest is misleading; if you will play the usual valse accompaniment here until the rhythm is correct, it will save you much time and your teacher much impatience. The new subject at the double bar should be quietly played, the duet in thirds fingered 4-2, 3-1, to gain smoothness—at the *staccato* bar use the fifth finger three times—at the long note use 4-2, the two lower notes are tied and when the C goes to C-flat, shift your second finger, keeping the octave firmly tied down. All these points are plain to see, but the percentage of young people who play it as written is very small indeed. The detached subject in F minor should be very light and the marks of coloring adhered to. Just before the duet enters again, you will notice the inharmonic change, the E-natural becoming F-flat (same note); this is where we hear, nine times out of ten, the inevitable "boggle," which can be so easily averted. The slurred subject in the coda needs a special fingering, always 3-2, and as a special study play the scales, up

to three sharps and flats, with these two fingers, both up and down on this figure. Pencil the odd quarter for the right thumb, do not mind the old-fashioned objection to placing it on a black key! At bar marked "brillante," pencil it, fifth finger on G, the thumb on C and draw the slur down to the B-flat; then begin the slur at the top with the fourth finger; the same a bar later, and the ordinary scale fingering follows. In the group of seven notes, last line but one, keep the second on F and finish again with thumb on the black note E-flat. For the ascending scale in chords, I know no other course than a patient piecemeal study; it is distinctly the most difficult passage in the whole valse.

NOCTURNE—Field

["*World's Best Music*," Vol. II, p. 444.]

John Field was an Irishman who lived in Moscow and St. Petersburg at the beginning of the nineteenth century. He played in a rather suave and elegant style, though musical enough. He studied with Clementi, and carried on the best traditions of his art. Field was another of the unfortunate children who were forced to practise incessantly. Once he ran away from home, returning only to escape starvation. With Clementi, however, he met more kindly treatment, and the latter helped Field in many things besides music. But the harsh treatment of his boyhood made him prematurely aged, and subject to much nervousness. He never liked applause, as the noise disturbed him; and he played best when perfect silence was observed. His nocturnes, by which he is best known, served as models for Chopin, and showed much grace of their own.

Field lived in St. Petersburg from 1804 to 1823,

much admired as pianist and teacher. The esteem in which he was held is shown by the story of Hummel's first visit to him. The German master came unheralded, and as Field did not recognize him, he pretended to be a teacher from a little country town, anxious to see and hear the great Field. The latter received the unknown visitor kindly, and played for him with due excellence. Finally an idea struck Field, who, perhaps, thought he might get some amusement at his visitor's expense; and he said, "It's your turn to play for me now." Field expected to hear the stumbling of a fourth-rate country teacher, but instead of this he was treated to a most brilliant virtuoso performance. When he recovered from his surprise, he shouted, "You must be Hummel."

Field originated the nocturne. It was sometimes defined as a light and agreeable piece for evening use, but Field meant the title in its true sense, as the work was to echo some phase of the varied beauty of night itself. Schumann's "Nachtstück" illustrates the same feeling. Longfellow voiced the idea beautifully in his "Hymn to the Night."

I heard the trailing garments of the Night
Sweep through her spacious halls!
I saw her sable skirts all fringed with light
From the celestial walls!

I heard the sounds of sorrow and delight,
The manifold soft chimes,
That fill the haunted chambers of the Night,
Like some old poet's rhymes.

The nocturne may be in almost any form, though the freedom of the rondo is best suited to its expressive needs. Field has given a free shape here, based largely on song-form periods, but varied with much art. The first section, after the five bars of introduc-

tion, consists of a three part song-form, with episode, ending in bar 5 on p. 446. The next section, ending in bar 7 on p. 447, is repeated with varied melody, and ends on bar 13 on p. 448. A section of mostly new material ends in the last bar of p. 449, but there is not nearly enough of the first part for this to be called a return. The last page shows a changed style, in true coda fashion.

The left-hand work must be smooth always, with pedal in short bits when possible, and with the "prepared" touch for the most part (fingers resting on the key-surface). This changes only in the *piu moto* of the coda, where an emphatic B-flat comes with each three-note group. Make a marked *crescendo* with the B-flats of the upper staff in bar 5, and a very slight pause before beginning the theme that follows. The latter may be started clearly, softening on beat 3 in bar 7, and swelling in bar 8. Bar 9 softens a little for the consequent to begin clearly. Give prominence to the *crescendo* in staff 2 on p. 445, and let the left hand share in the dynamic changes. On p. 445, bars 7 and 8 are to be clear, shading off in the first half of bar 9. A stronger style begins with the *f* on p. 446. After 8 bars of reminiscence, there are some questioning two-bar phrases that may be worked up from the *p* to a fine climax, though they need softer treatment in their altered shape at the top of p. 448. The new section (p. 448, bar 14) may have even more "singing tone" than the earlier parts, and the 16th-notes must be clear, though light. Bars 7 and 8 on p. 450 have increased speed, and bar 9 may have a still further increase. This nocturne is well worth while, and will prove that it is not Field's fault if he is neglected by modern performers.

LA TZIGANE MAZURKA—Ganne

["*World's Best Music*," Vol. IV, p. 1081.]

Louis Gaston Ganne is a Frenchman, born in the unpronounceable town of Buxières-les-Mines (Allier). He studied in the Paris Conservatoire, and was one of the many pupils of that admirable teacher, César Franck. But unlike D'Indy and some other Franck pupils, Ganne has not tried to invent complex and austere harmonic effects, but has kept to rather popular and straightforward music. He has composed several operas, which have been well received in France, and even in Germany.

The title "La Tzigane" means "The Gypsy Maid." The piece has some of the freedom of the Hungarian Gypsy music, so finely echoed in the works of Schubert and Liszt. This Gypsy music is not the only Hungarian folk-music, but it is full of spirit and passion.

The Mazurka (or Masurek, as it is sometimes called) is a 3/4 dance in rather free style. Usually it has a syncopated accent on the third beat, though Ganne puts this accent on the second, as is frequently the case in the chief theme. Sometimes the Mazurka is written with a continual drone-bass in the left hand. At times it is composed without a final cadence, so that it may be repeated indefinitely. The reader will find one of these endless forms in Chopin's Op. 7, No. 5.

The Mazurka, however, is not a Gypsy dance. It had its origin in the Palatinate of Masovia, in Poland. There it was usually danced by four or eight couples. The syncopation on the third beat was usually accompanied by a dainty little kick on the part of the dancers. But the Mazurka is one of the freest of dances, and it is often permissible for the dancers to improvise fig-

ures in it. Different versions of it may therefore be as far apart in style as the (geographical) Poles. The freedom of the dance in its musical interpretation may be realized from the statement that Chopin never played any one of his Mazurkas twice alike. Sometimes, when Chopin did not feel much like playing, he would sit down and rattle off his own pieces in strict *tempo,* with a dry style and a total lack of expression that made them very funny. But even when in the mood, he gave as much freedom to his Mazurkas as the form permitted—and that was a great deal. The student may, therefore, play this piece of Ganne's with as free a style as he desires, and with much spirit.

The shape of this work is the familiar song-form and trio, with the song-form abbreviated in its return by the omission of its third period. The trio (*scherzando*) is in three-part form, as well as the earlier section. The student will note that the famous Rakoczy March of Hungary is used in the introduction and the coda, but in the transformed style of a 3/4 rhythm. The true (4/4) rhythm of this great march can be found on p. 194, Vol. I, where Liszt's more faithful transcription will be found.

In the first period of the Mazurka, the accented second beats are to be made fully prominent by giving the preceding note in each case a crisp *staccato.* Note that the two different kinds of *staccato* are used, especially in the second period (p. 1082) and the trio; and remember that the wedge is more crisp and emphatic in effect than the dot. Yet the tone of the high notes (8va) on p. 1082 will die away equally quickly in either case, as the short and tight strings do not sustain a note long enough to have dampers at all. The short slurs of the little returning passage (bars 18-20, p. 1082) must have an accent on the

second note, and the first note shortened almost to a short grace-note. In the trio (*scherzando*) bars 2, 4, 10, and 12 have the true Mazurka accent on the third beat. Give the second theme of this trio with the right-hand *staccato* fully marked, but that in the left-hand not quite so sharply cut off. Make the final reminiscence of the Rakoczy March, in the coda, as fiery as possible.

L'ANGELUS—Godard

[*"World's Best Music,"* Vol. V, p. 1329.]

Godard's "Angelus" may be considered a companion piece to his "Au Matin," which is explained and analyzed in this set of brief descriptions. It is, however, a less varied picture.

The Angelus is really a prayer to the Virgin, so called because it begins with the words, "Angelus Domini nuntiavit Mariæ" (the Angel of the Lord announced to Mary). It was instituted as part of the service by Pope Urban II, and it is offered in Catholic countries at morning, noon, and evening. It is given at the sound of a bell, which is also known as the "Angelus." Generally the evening bell is meant when the word is now used, and Millet's famous picture carries out this idea. The evening suggestion has been alluded to in the description of Lefebure-Wély's "Monastery Bells."

In this work there is no such definite bell-ringing as in Lefebure-Wély's piece, or even in "Au Matin." Instead of being a definite tone-picture, "L'Angelus" is a contemplative evening piece, almost like a prayer in mood. It is a charmingly melodious picture of eventide, such as Longfellow described in these lines from "Evangeline":

"Then came the laborers home from the field, and serenely the sun sank
Down to his rest, and twilight prevailed. Anon from the belfry
Softly the Angelus sounded, and over the roofs of the village
Columns of pale blue smoke, like clouds of incense ascending,
Rose from a hundred hearths, the homes of peace and contentment."

Some such picture must be kept in mind while playing the work.

The piece is in three-division song-form. The first period lasts 16 measures, there is an episode of the same length, and the theme returns with rapid 32nd notes in the right hand. There is a short coda, continuing the style of the return.

The work is entitled "Meditation," which gives a good clue to its style. It consists largely of a thumb melody in the right hand, with chords added above the song. Great care must be taken to bring out this melody, not only making it a little fuller than the accompaniment, but keeping it strongly *legato* as well, and properly shaded. The *tempo* is so slow that four beats may be counted to the measure. The use of the pedal will help the *legato* in some degree. Both theme and episode are divided into eight-bar phrases, but a very slight further division into groups of two measures will not be out of place. The episode is to be less tranquil and more emotional than the chief theme, subsiding at the end into the return. The dynamic marks and accents are to be followed very carefully here. In the return of theme, the lightness and delicacy of the broken chords in the right hand must be made very marked. The melody is to sing itself again as much as possible, with its notes kept sufficiently prominent. There is an altered consequent here, and in the usual fashion in such cases, it is made noticeable by increased power. The

coda begins at the end of bar 4 on p. 1332, and continues the melodic idea. It must soften gradually at first, and end with another extreme softening after the swell in the third staff on the page.

This piece is melodious enough in character, but fairly conventional for Godard, who frequently revelled in the attractiveness that comes from unusual harmonies. "Au Matin" is decidedly more characteristic, and the Berceuse from his opera "Jocelyn" is still more striking in its originality and strangeness of effect. Like Jensen, Godard was at first inspired by Schumann; but he developed a most marked individuality of his own, especially in short pieces like the two just cited.

AU MATIN—Godard

[*World's Best Music*," Vol. V, p. 1309.]

Always get the full meaning of any title that a composer chooses to attach to a piece, for he generally desires the performer to carry out a little tone-picture. This piece, "In the Morning," should call up the picture of a fresh spring morning in the country, in France. The balmy air is scented with lilacs, and from some little church in the valley comes a call to matins. Let the bell effects (on B♭, at first) ring out clearly, but not loudly, as they seem to come from some distance. The whole effect is one of freshness and beauty.

The form of the work is an unusual one. It is a three-division song-form, with chief theme, counter-theme (and two chords of returning passage), chief theme, counter-theme again, and chief theme again. The last period ends in the proper key, but a closing theme is added and repeated, followed by a coda.

This is an example of the musician's use of the word *andantino*. It means really slower in motion than *andante,* which signifies "going," but as the latter is now used for slow instead of steady motion, the *andantino* is now taken as less slow. With nine eighth-notes to the measure, the pace is really almost a *moderato*. Considerable freedom in tempo is desirable here.

In the four measures of introduction, the pedal may be carried from each measure to the next, in order to give the effect of the sustaining of bell tones. In the main part of the work, the pedal needs to be released very quickly, to prevent such blurring. But if the piano has a "bass damper pedal" (raising the dampers of the bass strings only), it may be held for a longer time.

The chief theme has some animation, though it is still fairly calm and quiet in character. The *stringendo* and *rallentando* measures (hurrying and retarding) are to be given with full effect, increasing the speed more and more in one bar, and slowing it gradually in the next. A good effect is obtained by making the introduction almost *mf,* then beginning the theme softly and making a little climax in bars 7 and 11. Notice the lively character of the rhythm, and the cleverness with which the composer has avoided conventionality by alternating phrases of four and five measures in this theme.

The counter-theme can be made much more animated in style, as the composer's directions advise. It is a lively passage, suggesting the brightness of the morning. Pay close attention to the dynamic marks in bar 15 and bar 19, and make the *crescendos* after them well marked. The slowing at the end of this theme must be so great that the resumption of the theme will seem a noticeable increase in speed. This is shown in bar 17,

where the first six beats are slower than the tempo of the piece. The last appearance of the theme (p. 1311) has the melody altered in part into sixteenth-note groups, and care should be taken to bring out those notes that correspond to the original melody with a little more clearness than the other notes receive.

The closing theme has more swing and more power, and seems almost like a little morning song in itself—a suggestion of the compelling beauty of nature, perhaps. It must be worked up to a very broad climax. The accented notes of the coda (beginning with bar 10, p. 1312) seem like fragments of another song, but this soon dies away in the peaceful quiet of the morning, and the work ends in hushed softness.

There is much unusual beauty in this piece, and its great popularity is wholly deserved. It should be played, too, with much individuality of expression. First imagine the picture, then carry it out in tone and shading, using considerable freedom of tempo.

NOVELLOZZA—GODARD

["*World's Best Music*," Vol. III, p. 626.]

Benjamin Louis Paul Godard was born at Paris in 1849. He studied the violin at first, and harmony and other subjects after he entered the famous Paris Conservatoire in 1863. He competed twice for the Prix de Rome, but without success. This prize must be won in competition by some meritorious composition, and gives the winner financial aid and a free residence for a certain period in Rome, where he must continue composing. Perhaps Rome is not now the Mecca of composers, but the prize is still worth winning. It is amusing, however, to note how many of the great composers failed or went unrecognized in

their early efforts. Berlioz was not liked at the Paris Conservatoire when Cherubini was its director. Both Rubinstein and Liszt, when young, were refused by this school. Massenet had his troubles with the same institution, which was glad to recognize him afterward. Verdi was refused by an Italian institution, but studied privately and excelled the students there in a competition.

Godard left the Conservatoire, and played viola in several string quartets. At the same time he kept on composing. He was a great admirer of Schumann's music, and set the Kinderscenen very beautifully for orchestra. He soon became known by his songs and piano pieces. He wrote also a piano trio (with strings), a string quartet, a piano concerto, and two violin concertos. In 1878 he and M. Dubois won the municipal prize of Paris, his work being a dramatic symphony entitled "Tasso." He composed several other symphonies, but they show a rather informal style, like the suite. He wrote rather too quickly, and some of these compositions show hasty workmanship. He wrote operas, too, but, except for "La Vivandière" these were not very successful. He was a poet also, and sometimes set his own words to music. His style is bold and original in modulation, though his larger works do not show the greatest inspiration. He died in 1895.

The Novellozza illustrates the necessity of understanding titles. A Novellozza is not a Novelette, or romantic narrative, but is a humorous story in tones. Brightness is therefore an essential quality in performing this piece, and fulness of little "effects," almost to the point of exaggeration.

The piece divides clearly into periods, with repeats and altered consequents. The second period begins after the double bar, and the first one returns on p.

628. Give the first theme with grace and daintiness, and do not overdo the *staccato*. Let the accents suggest mild syncopation, and give the light, skipping grace-notes their full effect. The *crescendo* in bar 7 may be made rather sudden and sharp. Let the change to minor in bar 13 be very soft and plaintive, and defer the next *crescendo* to bar 15. This again must be abrupt, with sharp contrasts of force later on as directed in bars 17 and 18.

Brightness and humor must be put into the first theme, but the second begins more mysteriously. Give this with more *legato*. Let the fourth measure after the double bar seem like an echo of the preceding one, and repeat the same effect in bars 6 and 10 on p. 628. Let the *rallentando* effects be always fully noticed. Make the bass notes clear in bars 11 and 12 on this page, with a slight accent on the D. Give strong contrasts in bars 15 and 16, just before the return of the chief theme. Play the latter this time with more marked effect than at first, and try to let humor be present in every note if possible.

THE LAST HOPE—GOTTSCHALK

[*"World's Best Music,"* Vol. IV, p. 1053.]

Louis Moreau Gottschalk was born in New Orleans in 1829, and probably inherited musical talent from his Creole mother. At the age of three he would beat time to her music, and at four he touched the keys himself. At nine he made his first public appearance, in a concert at the Orleans Theatre. When he grew to twelve he was sent to Paris to study piano, and at seventeen began to compose. In 1847 he wrote his effective "Bamboula," reproducing the weird hurly-

burly of that negro dance. The next year or two saw many of his most popular works, including "Le Bananier," "La Savane," and the rhythmical "Banjo." Gottschalk travelled a good deal, giving concerts of his own and other compositions. At Madrid he composed a piece called "The Siege of Saragossa," for ten pianos; and the popular military effects in this won him a tremendous ovation.

When he returned to his own country, New York received him well. One critic of 1853, who had heard Thalberg and Liszt, classed Gottschalk as even greater, and said of him, "He is not a mere mechanical strategist, like De Meyer, nor a faultless crank like Herz. He is a Prometheus who communicates the spark of vitality and soul to that most unresponsive of instruments, the piano." His trill was held to be marvellous, his chromatic scales dazzling, and his left hand remarkably strong and skilful.

He met with a cooler reception in Boston, for John S. Dwight, who published a Journal of Music there, seemed always ready to attack Gottschalk. After that artist's first concert at the Hub, Dwight belittled him very decidedly, saying that trifles like the "Bananier" or the "Savane" were not enough to base a reputation upon. But even Dwight could not help doing justice to Gottschalk's ability as a performer. His touch was the "clearest and crispest" that Dwight ever heard, and his rapidity in octaves and other passages prodigious. He earned more praise from Dwight by including some sonatas in his second Boston programme. But he need not have felt bound to do that. His own compositions, even if not showing the variety and power of utterance of a Chopin, were yet interesting and remarkably characteristic. Gottschalk had a vein of tropical exuberance that enabled him to picture the spell of the South in very successful fashion. He

leaned toward the popular and sentimental style, but that was a fault of his time.

Gottschalk used to play "The Last Hope" for himself nearly every evening, as a memorial to the lady who inspired it. She had lived in the Antilles, and Gottschalk was recommended to her as a guest. The two soon became very well acquainted, and the lady used to take the greatest pleasure in Gottschalk's playing. She was much worried at the long absence of an only son, and one night she begged of him, in pitiful fashion, a little melody to represent her last hope. Gottschalk improvised this piece for her, and she seemed comforted for a time. But he had to leave for a two days' trip to give a concert, and on his return he heard bells tolling and was just in time to witness her funeral. This story was printed in the 1856 edition of the piece.

If the work is somewhat over-sentimental, the subject justifies the style; and even without this excuse, it is superior to the Thalberg variations on "Home, Sweet Home," which set the fashion at that time. Gottschalk leaned to the emotional side of music; but his pieces always fitted their subjects admirably. His two "Ossian" numbers are most strikingly poetic. "Ojos Creolas" and other such works display a romantic style. It is much better for a man to write excellent works in the vein of which he is master than for him to struggle after classical sonatas or symphonies for which he would have no real inspiration. Gottschalk was fully understood in the Latin countries, and always well received. His last work was called "Morte" (Death), and it is said that he fell dying while playing it on his last South American trip.

In the introduction to "The Last Hope" are some phrases that foreshadow "Tristan and Isolde." The

cantando effect on p. 1054 is still in the nature of a prelude. Care should be taken to keep the time reasonably steady; the 32nd notes are shown in their place in the measure, but the 16ths are short grace-notes. On p. 1055 (end of bar 4) we find a definite melodic period, which has been used in hymnals. This has two 8-bar phrases, and some preluding brings a repeat of the same period on the next page. The chords must be clear, though the higher echoes of any chord, as in bars 5, 7, 8, and 9 on p. 1055, must be softer, and the embellishments light and feathery always. An *arpeggio* such as that in bar 11, p. 1056, begins with the lowest note in the left hand; but in cases where the *arpeggio* mark does not run across the space, but is in two parts, the lowest notes of the left and right hands would come at the same time. The first chord in bar 12, p. 1057, ends the repeated period and begins another, with two 8-measure phrases and an extended cadence ending in bar 1, p. 1060. Use the alternative notes if preferred, but make little *crescendos* before the 32nd-note runs, and have these runs clear. The coda brings more trouble, in the shape of trills that die away gradually. The piece is a good example of Gottschalk's technical style, and valuable as a study in delicacy and lightness.

In conclusion, one may give to Gottschalk a full meed of praise for his nationalism. If the American school is to become at all distinctive, it must not merely echo the technique of Europe, but must show some especially national traits; and Gottschalk's music certainly does this.

FUNERAL MARCH OF A MARIONETTE—GOUNOD

["*World's Best Music*," Vol. I, p. 265.]

The great composers did not always go about wrapped in a mantle of austere seriousness, nor did they always dream frowningly of the Olympic heights that they were going to scale in their next work. They were all very human, and many of them had a most captivating sense of humor. Many are the witticisms recorded in their biographies, all the way from Handel's defence when charged with musical theft from Moffatt (he said, "That pig doesn't know how to use a tune") to Weber's joke against royalty, at the Wurtemburg Palace, when some one asked for the royal washerwoman, and he directed the inquirer to the room of the King of Wurtemburg, whom he thought too fond of "washing dirty linen" in frequent gossip.

Many composers have tried to show their humor in music as well, with much success in some cases. In the seventeenth century, Froberger wrote comic tone-pictures of a rough trip across the Channel and other misadventures. Many of the early tone-pictures had their share of amusement, as "The Hen," by Rameau (cited elsewhere in this volume) will show. Bach wrote a "Coffee-Cantata," in which a wilful daughter insists on going to the daily "Kaffee-Klatsch." She will not give up her passion for coffee (and for the feminine gossip that went with it) until her father promises to get her a husband. Bach wrote also a comic "Peasants' Cantata."

Mozart wrote an amusing "Musical Joke," in which he parodied the efforts of a young and untrained composer to write an ambitious work. The flimsy

style of the themes, and the fearful and wonderful attempts at development, are skilfully portrayed; but the climax comes with an attempt at a fugue finale. Subject, answer, and countersubject ring out pompously, but when the real intricacy of the fugue should begin, the music flounders about in dire confusion, until finally the whole is covered up by a despairing blare of the horns.

Beethoven did not lack humor, in spite of his shy and retiring nature. His wit often became sharp and biting, and it was usually brusque rather than delicate. He was the first to replace the symphonic minuet by the scherzo, or playful movement; but his scherzos are vigorous rather than gay. That in the sixth symphony, however, has a humorous touch. One of the themes represents the playing of a village band, and in it is a broken-down bassoonist. His instrument, like himself, is old and battered, and will give only three notes; but he comes in with these on every possible occasion.

Gounod's piece is one of the very best of these examples of humor, as the drollery comes from the clever humor put into the music itself. Even without title and sub-titles, this march would be noticeably comic. The sharp crack of the breaking puppet, and the (*legato*) sighs of the mourners are best for orchestra, but the procession-figure goes well enough on the piano. Bring out the pauses in the introduction very dramatically. In the march, make a strong contrast between *legato* and *staccato*. Make the theme proceed in tempo, but with a jerky motion that will suggest the awkward movements of the marionettes. Make strong contrasts also between the loud and soft notes at the top of p. 266. Give a more rollicking swing when the mourners go into a tavern, in old European style, to refresh themselves after the burial.

Let the music have a steady rhythm, and a little touch of Bohemian jollity. It may even grow a little wilder on p. 267, and the returning passage (last two staffs) may be given with a little unsteadiness and confusion as the procession, now perhaps a little boisterous, prepares to march back home. The end must die away very softly. This piece, which is a song-form and trio, may be readily analyzed by the student, and is not difficult to play.

BUTTERFLY—GRIEG

["*World's Best Music*," Vol. V, p. 1339.]

This is an example of so-called "Programme Music." In the "Papillons" of Schumann his creations present us with the characteristics and foibles of his personal friends, which he hit off in such a marvellous manner. In Grieg's "Papillon" he represents the flight of the insect without any reference to the human butterfly. Every movement is full of erratic uncertainty. Even its suddenly remaining stationary seems depicted in bar 15, from whence, in bar 16, it flits up, let us say, to a higher branch or blossom. Some might even find in bar 8 an illustration of that curious feint, when the butterfly, although stationary, stirs its wings.

There seems always a difficulty in keeping the time in this piece. May I urge you to count the sixteenth notes in fours, that is in quarter bars. In the first two lines, each of the sixteen divisions is present, but in bars 5, 6 it is not always evident; it is mostly here where the time is spoilt; perhaps the slightly squeezed appearance of the printing incites to hurry. The bars are long; make the second dotted eighth as long as the first one that is worth three sixteenths.

There is also a difference between bar 1 and bar 17—in the first instance the A in the melody goes with the fourth left hand note, but at 17 it is differently set. After getting the fractions of the bar right, you must first look well after the second quarter beat, and then the third beat of the bar.

Three bars from the end there is half a bar rest, which should rather be lengthened than shortened.

The harmonies are also as erratic and unexpected as the rhythm; note the G major chord at the double bar, and the chords in the second half of bars 9 and 13.

The melody, ever present in the right hand, must be as finely played as the butterfly's wing is painted, and at bar 10 the ascending accompaniment should be like gossamer. Every variety of time and "nuance" must be exhibited, or the piece will miss its mark.

NORWEGIAN BRIDAL PROCESSION—Grieg

["*World's Best Music*," Vol. II, p. 516.]

In this humoresque, which is taken from scenes of country life, you may imagine yourself within hearing of a carriole cavalcade passing over the mountains. All is jollity, noise and festivity; the "perky" violin melody is proof enough of this. At the double bar another violin joins in and the left hand accompaniment is that ever-present figure of unceasing vitality which dominates the whole piece. Drum beats, or explosions of some kind, perhaps firearms, are also a feature of the music, as they really are on such occasions. "A wedding cortège in Norway was, long after the introduction of Christianity, a party of armed men, and for greater security marriages were generally performed at night. In those turbulent times every

church had a rack in the porch for holding the axes and spears of the congregation, and we thought we could trace the influence of tradition in the wedding which we attended, when the shouts and excited rushings, with the firing of guns and pistols, raised all the din and confusion of a real battle for the bride." Technically, the piece is much more difficult to play than people think.

First, I cannot help saying, that being a march, strict time is absolutely necessary, so I would urge you to study it with the metronome at two slow quarters in the bar. The most common fault is the entrance of the first thirty-second. Try to make it very short, and almost a part of the fifth bar; another way of putting it is to draw your attention to the double dotted note, which is nearly always too short. Insist upon the second quarter in each bar being marked, as Grieg indicates. The two sextolets (bars 7, 11) are very uncommon, excepting in music of this composer, and are correspondingly hard to manipulate. Difficulties appear now, thick and fast: bars 13 and 14 to wit. The thirds, struck exactly together, are very difficult, but besides this, the first is ornamented by a grace-note which will repay the nicest attention, and a real *legato* for the three slurred eighths is only attained by a good fingering. The two drum notes should all through the piece be played without the thumb being used. See bar 23, where the right thumb could not reach the deep note. Nor is this all, for the jerky accompaniment must be added; it is in itself difficult, but much harder *with* the right hand work.

At bar 33, where the double dotted note is eliminated from the melody, and a new figure of accompaniment occurs (opposite motion in each hand), the technical difficulty is great. See that the initial thirty-second

of the melody fits its fellow note in the accompaniment.

At bar 42, the figure is inverted (turned upside down) and this is very important to notice when committing it to memory. The style of the passage (bar 52) should be very solid, so lift the hands well off at the dot, and accent the first note of each slur; never mind the bar accent. At bar 58 the subject re-enters, this time with new treatment in the bass, another crucial test. At bar 68 the melody is in the left hand and the cranky figure of the accompaniment in the right. Use the pedal here just as it is marked and let those explosive fifths be fired off like pistol shots in the left hand—"sostenuto" means here "molto ritardando." Last of all we come to the unison passage at 82, which is very uncomfortable to play. I find a fingering as follows good—try fifth right hand finger followed by second ditto at end of bar 83 and the similar place at 86. The fading away in tone toward the end suggests the procession passing between the mountains, which so hinder the sound that only the merest fragments are intelligible.

PEER GYNT SUITE—GRIEG

["*World's Best Music*," Vol. II, pp. 474, 478, 483; Vol. III, p. 549.]

When Ibsen wrote to ask whether Grieg would compose incidental music for his play, "Peer Gynt," the latter was much taken aback. Grieg could not see at first why such a symbolic and philosophic play needed any music. For some days he went about in a restless state, but finally he saw his way clearly, and started work. Solveig's Song came first, then Ase's Death, and the latter, with the Morning music,

was held by Grieg to be the best of the set. Grieg kept steadily at his task—so steadily, in fact, that an acquaintance told Grieg's wife that she ought to be thankful that he worked so faithfully instead of going to the club and playing cards.

Ibsen's drama, "Peer Gynt," to which Grieg wrote this music, is a wild and fantastic affair. The hero becomes infatuated with a bride-to-be at a rustic wedding, and carries her off to the mountains. This episode inspired Grieg's first number (Peer Gynt and Ingrid). Then comes the Troll Dance (In the Hall of the Mountain King). Peer (which is Norwegian for Peter) returns to find his mother dying (Death of Ase). After this he becomes a wanderer, and the music follows him into Arabia (Arabian Dance). He is taken for a prophet, and Anitra, the chief's daughter, attracts his attention. He promises her a soul, and she dances for him (Anitra's Dance). The scene changes, and we see Solveig, the first and only worthy object of Peer Gynt's love. Though now grown to middle age, she is still faithful to his memory; and as she spins she sings of her belief in his ultimate return (Solveig's Song, see Vol. III, p. 549). Then follows a sunrise in Egypt, with the wandering Peer watching the statue of Memnon. This statue was supposed to give forth music when touched by the sun's first rays, and Grieg makes it do so (Morning). At last Peer Gynt returns on a ship to his native land (Storm). This finishes the instrumental music, but Grieg wrote another lyric for Solveig, who welcomes Peer with a sort of lullaby (Wiegenlied) bidding him rest in peace under her care. The play is more or less a series of episodes, but through it all runs the idea that the true love of a good woman is the most powerful influence to redeem a man from error.

Morning, which begins the well-known suite of Grieg, is worked up to a glorious climax. Its first section (it shapes itself much like a first rondo) is built on one four-bar phrase, which comes back in the left hand in the middle section, and finishes the work in somewhat altered form. The piano cannot equal the glowing color and broad sweep that the orchestra gives, but it may still be made to show much expression. The whole first page works toward the climax, which reaches its fullest power at the first *ff*. In the new material that follows, very careful attention must be paid to the dynamic marks, and the pianist need not be afraid to indulge in the most extreme swells and subsidences. The quieter mood returns with the first theme, which, however, must be kept clear enough to be recognized in its left hand position. The pedal may be used freely, except when its limits are definitely marked.

Ase's Death shows Grieg at his best. The form is simple enough—an eight-measure period repeated three times to make a rising climax, and a second such period repeated twice for a return to softer sadness in the extended cadence. Both sections are made of a single three-note figure. But what power of expression! What depth of unrelieved gloom is sobbed out by the simple phrases that form the two sections! Again the piano is handicapped in the portrayal, but if *crescendos* and *diminuendos* are sufficiently well contrasted, the music will speak for itself.

Anitra's Dance is more pianistic in style, and goes with a graceful lightness well suited to the keyboard. All must be made very rhythmic. The six measures of introduction may be ended very softly, so that the first period, starting on the last beat of bar 6, may be more clearly emphasized without becoming loud. Notice the left-hand *staccato,* and respect it accord-

ingly, while making the right hand join in the effect as directed in the eighth-note passages. The period (16 bars) is repeated. In each case there should be a swell and subsidence in the two bars just before the closing *crescendo*. In the episodical section that follows the repeat dots, bars 1—4 and 9—12 should receive a more poignant expression than the *p* would show. The introductory material is then to be mingled very softly with snatches from the chief theme, which have more marked emphasis, and should be worked to a little climax that softens only for the return of theme, on the last half-beat of bar 8, p. 485. It will be noticed that the cadence in the key of the piece is brought about by an extended antecedent instead of an altered consequent, the last half of the antecedent being repeated a fifth lower down.

Grieg was a master of unusual modulations, and if he worked much in the smaller forms, he still treated them with the originality of true genius. His songs, too, will be found to have marked and unusual beauty; and the student who develops a taste for Grieg's music is proceeding along the right path.

HARMONIOUS BLACKSMITH—Handel

["*World's Best Music*," Vol. I, p. 175.]

Handel's music is distinctly adapted to the instrument of his time, the old-fashioned spinet or harpsichord. His "Suite de Pieces" is full of the graceful ease and highly ornamental style of the times in which he lived, in fact, while listening to it, one can imagine one's self being ushered into a drawing-room of Queen Anne. The suite contains the exquisite piece known, in this country, as "The Harmonious Blacksmith."

The anecdote associated with it is as follows.[1] "One day Handel was making his way to the chapel at Cannons, near Edgware, and was overtaken by a shower of rain, which compelled him to seek shelter in the shop of a blacksmith, who was also parish clerk. While here, he caught the melody the smith was humming at his work, to which every stroke of his hammer made an agreeable bass. On returning home, Handel, it is said, made out of it this Air and Variations.

This air is easy to listen to, being of the "hammer and tongs" order; each variation adheres strictly to the same diatonic harmonies of the theme, the added interest being given by a new figure which is inverted in Var. 3, and similarly the triplets of three and four, the finale being made of scale passages.

Embellishments and grace-notes were a special feature of this antique style, but there is only one here in the second variation, which is very curious. Those of us who are old enough may remember hearing old ladies invest their psalm singing with "tweedles." The old teacher, Mr. John Farmer, used to say it was when they felt particularly "good." I have, in his company, heard these impromptu grace-notes. It is interesting to read that Emanuel Bach in 1752 speaks of the great value of these "agremens"—"they serve to connect the notes, they enliven them and when necessary give them a special emphasis; they help to elucidate the character of the music; whether it be sad, cheerful or otherwise, they always contribute their share to the effect . . . an indifferent composition may be improved by their aid, while without them even the best melody may appear empty and meaningless." So evidently thought the old ladies of my younger days.

[1] Though with little or no foundation in fact.—A. M. in *"The Musical Standard."*

With regard to the playing of this set of Variations, extreme neatness of execution is to be aimed at, the part-writing exact and the tied notes valued; all this is only attained by diligent separate hand study, then they always sound effective, at whatever speed you take them. If you have a good finger *staccato,* the triplets may all be played with this touch, and the traditional way is to play each repeat "pianissimo."

LARGO—Handel

["*World's Best Music,*" Vol. V, p. 1298.]

Handel, like Bach, was born in 1685, and lived until about the middle of the next century. Like his great contemporary, Handel wrote many works in contrapuntal vein; but he had a more dramatic spirit, that showed itself in opera and oratorio. Nowadays the operas are out of date, with their conventional personages and arias. But in their day they had a tremendous influence. The costume of Rodelinda, for instance, in the opera of that name, was adopted through England as a national uniform of youth and beauty. Buononcini came to London while Handel was there, and there resulted a great rivalry between the two composers' adherents, and an operatic war that ruined Handel; though he soon made another fortune. Handel thought little of Gluck, too, and said that the latter knew no more of counterpoint than his cook; but this was not so harsh as it might seem, since Handel's cook was really a good musician.

Handel's oratorios are now better known than his operatic solos, though some of the latter are famous. The oratorios, which came in the last ten or twelve years of his life, are still as fresh and beautiful to each

new generation as when the composer penned the "Hallelujah Chorus" in lonely exaltation, and seemed to see the whole of Heaven opening before him.

The Largo, perhaps the most popular of all the Handel selections, was originally one of the operatic numbers. Handel's tunes often experienced many changes, being used in new forms by him. His stealing of tunes from others (he was called "The Great Robber") was certainly reprehensible, but he was surely entitled to do what he liked with his own creations. His famous song "Lascia ch' io pianga" is an example of such odd "sea-changes." Danced as a Sarabande in "Almira," it became a song in another Handel opera, with the words "Cogli la rosa, lascia le spine" (take the rose, but leave the thorns), before it reached the setting known at present. In like manner the Largo was at first a song in the opera "Xerxes."

The operas of Handel had always about the same number of regular characters (usually six), and each of these had a prescribed number of solos and ensembles of different sorts. The solos were duly classified by their style. The Aria Cantabile was smooth and *legato;* the Aria di Portamento, a little more varied, as "O thou that tellest," in "The Messiah;" the Aria di Mezzo Carattere still more varied in style; the Aria Parlante (or Agitata) a passionate and almost declamatory number; and the Aria di Bravura a brilliant piece of technical display.

This "Largo" was an Aria Cantabile, beginning with the phrase "Ombra mai fu." There were only ten words altogether, in praise of the shade of the plane-tree under which Xerxes rested. They ran, "Never was shade of a blessed and welcome plant more pleasing." The simplicity of this statement will show how little the words mattered in the old days, and the roulades of "Every Valley," in "The Messiah," will illus-

trate the same point. In the old contrapuntal days the composers cared still less about the words, and they often set to music the first 16 verses of the Matthew Gospel (the genealogy of Christ), which were about as inspiring as a city directory would be to-day. But Handel set his simple words to a most striking and attractive melody. The form is free, but that is perfectly correct in a song transcription.

There is little that needs to be said about the playing of this work. It must lead from softness to a broad and noble climax in two places, first in the third staff on p. 1299, and then at the end. In order to make these *fortissimo* effects more striking, be sure to begin softly, and to notice that new *crescendos* start, after a little subsidence, in bar 6 on p. 1299 and bar 11 on p. 1300. The melody must be made to sing out clearly in the first half of the piece. The piano cannot swell the holding notes as the violin can, but they may be struck a little more strongly than the melody would indicate, to keep them resonant. In the last half of the piece, the chords carry the melody and if the hand cannot manage them fully, the pedal must help out in arpeggios. The arpeggios marked at the bottom of p. 1299 start on the lowest note in each hand at the same time. Give breadth and dignity to the work, and let the melody ring out with convincing effect.

TARANTELLE—Heller

["*World's Best Music*," Vol. IV, p. 1089.]

Although Stephen Heller's name is German, he was a Hungarian by birth (Buda-Pesth, May 15, 1815), and his parents were born in Bohemia. His grandparents, however, were German. Heller was a child

prodigy, and could improvise remarkably during his boyhood. Schumann helped him in his earliest efforts at composition, and caused his first works to be published in Germany. In Paris Heller came under the influence of the much over-rated Kalkbrenner. The latter's terms were these: Twenty pounds a year, instruction to be given by one of Kalkbrenner's pupils, and Heller to publish nothing without obtaining Kalkbrenner's consent. Naturally this arrangement soon fell through.

The Tarantelle (Tarantella) is a dance of southern Italy, and probably got its name from the province of Taranto, where it was popular. It is a very rapid 6/8 piece, with much castanet and tambourine accompaniment. It was usually danced by a man and a woman, but sometimes by two women. At times it was sung as well as danced. Heller wrote seven Tarantelles, of which the one here described was the fourth. Heller wrote also more than 200 piano studies.

The story of the Tarantelle being named because it was used to induce dancing for the cure of tarantula bites is probably fictitious, but has some plausible foundation in fact. In the Gentleman's Magazine for September, 1753, the English musician, Storace, gives an account of being urged to play a certain Tarantelle for a spider-bitten patient. There was an Italian variety of the tarantula, but its bite was no more dangerous than that of a wasp. The summer months often saw an epidemic of so-called "Tarantism" (taking its name from the province of Taranto), in which some patients were strongly affected by different colors, while others had a wild longing for water, and even threw themselves into the sea. This was a species of St. Vitus Dance, common in southern Italy from the fifteenth to the seventeenth centuries, for which dancing was used as a cure. This probably helped to spread

the spider story. Bands of musicians would travel about to play for the afflicted ones. The pace of the Tarantelle was gradually increased (even as it is in this work of Heller's) until the dancers dropped from exhaustion.

Heller's piece is a first rondo form, not clear enough in its middle section to be a song-form with trio. There is a ten-measure introduction, a first section in three-part song-form with 16-bar periods, a second section that echoes the introduction-figure, a return of section 1 with last period altered, and a long coda *con brio*. Begin the introduction brusquely, but not at full speed. Play the first period (and its repeat) lightly, to contrast with the more forcible episode that follows, in the fifth staff on p. 1090. This latter must be played with some force, and a high finger-action. The side-section, after the double bar on p. 1091, needs arm-action alternating with heavy finger-work at first. The *stringendo* (hurrying) passage that follows is a true tarantelle effect and one must press on with continually growing excitement. Pay close attention to the short slurs here, making the second note strong when it coincides with the accent of the measure, and giving the first note almost the effect of a short grace-note. The introduction used as returning passage (top of p. 1094) may be a little slow, as at first. The opening section returns as before, except that in the last recurrence of the first period there is new matter, with another *crescendo* of force and speed, the theme ending in bar 9 on p. 1096, after which the coda affords still more excitement. In the latter, one can use full force, even including the *martellato* effect. The *tempo* must be rapid all through, but literally racing in the *stringendos* and the coda.

Another dance of similar character to the Tarantelle is the Saltarello, a more skipping movement in

6/8 rhythm. Mendelssohn wrote a Saltarello for the finale of his Italian Symphony.

"IF I WERE A BIRD"—Henselt

["*World's Best Music*," Vol. III, p. 630.]

Adolf Henselt was born near Munich in 1814, and studied the piano at that capital. When seventeen he was sent by King Ludwig of Bavaria to Weimar, to study with Hummel; but he disliked the latter's methods, and soon went to Vienna to practise in his own way. He worked very hard, and soon became a great virtuoso. His practice of Bach, on a piano whose strings were muffled by feather quills, has been often quoted as a good example. He gave concerts for a while in Germany, but at last settled in St. Petersburg as court teacher, and left the (much disliked) concert stage altogether. This was a pity, as he was a great performer. Schumann called his work superb. Liszt, on hearing Von Lenz speak of Henselt's progress, replied, "Henselt is always an artist, and doesn't need to progress." He practised constantly. Mendelssohn said that "he used to play widespread chords, and play them all day while stretching his fingers on *prestissimo* arpeggios." Henselt invented stretching exercises for the hand, and used to devote an hour a day to them himself.

Von Lenz calls Henselt a true German in the rugged sincerity of his style. He is placed midway between the delicacy of Chopin and the showy brilliance of Liszt. Henselt's sterling work put an end to the superficial brilliance of the Hummel-Field school. His admirers said that he "sang like Thalberg, poetized and dreamed like Chopin, and strode along heroically like Liszt." He made a specialty of Weber, and

would give piano arrangements of the latter's overtures with the most delicate nuances. He played this study in F-sharp ("Si Oiseau J'Etais") "like an æolian harp hidden under wreaths of flowers."

As a composer he inclined toward the sentimental and romantic side of music. If Gade was called "Mrs. Mendelssohn," then Henselt can well be nicknamed "Mrs. Chopin." But his two sets of Études are beautiful as compositions and valuable for practice. Henselt used the pedal very sparingly, sustaining his tones almost wholly with the finger. He could get a most full and rich tone in the soft passages, combining tenderness and force in most effective fashion. These two points should be remembered by the performer when he plays this work.

Noticing that M. S. means *mano sinistra,* or left hand, we see that the second beat in each measure, consisting always of two chords, is to be played by that hand. As the piece is light, and *legatissimo* at the same time, it follows that the performer must join the work of the two hands with as perfect smoothness as possible, and that this smoothness and balance must be kept up even in *crescendos* and *diminuendos.* If Henselt's other Études demand as much care as this one, it is no wonder that the piano teachers think highly of them.

The first period of 16 bars divides into phrases of eight, and even four, bars. The very slightest of *diminuendos* may come with each downward figure, while each is made to begin with nearly the same degree of force. These differences have to be made stronger, and perhaps a very slight retard added, in the *con espressione* of the next period, in G-flat. We then find (in F-sharp) a short development of the opening figure of the second section. This grows louder to its end, and is the climax of force in the

entire piece. The first period returns very softly in contrast, but now this theme also works up to a climax before dying away. Notice that *due corde* means "soft pedal"; and, strictly speaking, it is more accurate than the usual *una corda,* as the soft pedal throws only one string out of action. The last page, of coda-like character, has its swift increases of power too. The *arpeggios,* of course, start with the lowest note in the left hand, and mark a close in which the bird flies away.

BRIDAL SONG—Jensen

["*World's Best Music,*" Vol. IV, p. 932.]

Adolf Jensen was born at Königsberg, in East Prussia. He studied with good masters, and soon became proficient in composing. He was devoted to the classics, reverencing Bach and Beethoven, and paying attention to the music of the former's sons as well. Friedemann Bach wrote in clear and interesting style, though his fugues seem tiny beside his father's. Karl Philipp Emanuel Bach composed orchestral works, as well as piano pieces, that foreshadowed the strength of Beethoven, and were even more striking than the rather suave symphonięs of Haydn and Mozart. But Jensen was chiefly influenced by Schumann, whom he reverenced greatly, and with whom he corresponded for many years. He was intimate with Gade also, whom he met in Copenhagen.

Like many other composers, Jensen was never wholly free from the struggle for existence. His career was hampered by physical illness, in the shape of consumption. He had chances enough for work, and in 1866 he was teaching at the Tausig Conservatory in Berlin. But two years later his lung trouble forced him

to travel in search of health. It may have started from an Alpine cold, but the unlucky combination of a restless spirit and a frail body was bound to cause some bad result. Jensen was an enthusiast, and could hardly stop when he once began to sing or play. But he paid for this enthusiasm in later life, especially after a session of the inspiring Wagner music, with many hours of pain. From 1868 to his death, 11 years later, he could compose only intermittently, and was constantly longing for the health that would enable him to work.

He is chiefly known by his songs and piano pieces, though he wrote several larger works. Among the latter are the posthumous opera "Turandot," the cantata "Jephtha's Daughter," and a "Gaudeamus" set to words of Scheffel. Jensen's songs are perfect gems of the German Lied school. His piano works are beautiful, but they are fluent rather than forceful. Their composer was gifted with delicate melodic and romantic feeling, in which he resembled his idolized Schumann; but he did not possess that master's greatness and breadth of effect.

The charming "Bride Song" is from a set of four-hand "Wedding-Music," which includes also a Wedding March, a "Reigen" (almost the motion of a dance) and a Nocturne. The first 17 bars of the "Bride Song" are introduction, after which comes a 16-measure period. On the next page is a second period, repeated with alterations. On the page beyond, 18 bars of returning passage bring back the first theme. This would seem all that the form needed, but unfortunately the cadence is in the dominant key, and all forms should end in the tonic. Richard Strauss, to be sure, does not confine himself to any such arbitrary rule. His orchestral works modulate as they please. He even wrote a song once in which the

last occurrence of the theme ended in a foreign key; but he softened the blow by stating that if this shocked the performer, the theme could be transposed to the right key. Jensen, however, was no such radical. As he did not alter the consequent to make a cadence in the tonic, he found himself obliged to write an extra period, or closing theme, to get back to the tonic before starting the coda. This theme will be found on p. 939, with an antecedent of 8 bars and a consequent ending in bar 27.

In playing, notice that in the introduction the phrase of the first two bars goes from the left to the right page. The 8-bar halves of the first period give an unusually ecstatic effect in groups of two, four, and two bars. *Staccato* and *legato* may be strongly contrasted here. Notice the short slur in bars 4 and 20, p. 935, which causes the two notes to join with the following figure, and make a slight pause after bar 28. The short slurs in bars 12 to 14 of the returning passage (p. 937) must produce a syncopation, the second notes being softer in spite of their position on the first beat. Make the extra theme very rhythmical, with two-bar divisions for the most part, and with a mellifluous *legato*. The two-bar phrase beginning the coda should begin with fair strength, but grow softer in each repeat, after the *delicato*.

In general, duet playing needs strict attention to *ensemble* (keeping together even in changes of *tempo*), accuracy in shading, prominence of melody, and a proper subordination of accompaniment.

THE MILL—Jensen

["*World's Best Music*," Vol. V, p. 1202.]

This piece beautifully illustrates that happy demonstrative mood one feels in rambling alone, humming a melody along a brookside, on a glorious summer morning when the dew is still on the grass. Recall the pleasant sensation on hearing the faint clatter of the wheel, and then on turning a corner, seeing it before you peeping out from the alders, with the dusty miller sunning himself at the door.

When pupils are asked, on taking up this piece, whether they have been inside a water-mill, or even seen one, they nearly always reply in the negative. This piece illustrates the noise of the mill, and is a most beautiful example of *genre* painting.

One may, as a young student, find plenty of material in this apparently easy piece for technical advancement. The group of three thirds in the second bar will claim attention if you would get them clean and substantial, also the three smooth quarters in bar 4. The clack of the mill is made in the left hand, perhaps arising from the dominant G, the lowest and therefore strongest note being on a weak beat.

In bar 17 use no thumb for the eighth, keep the fourth on G, the third on F. The group of seven slurred notes, and, still more, that at 43 suggest the sight of cog-wheels in motion. Bars 23 and 24 must be studied over and over again, with the eye watching the behavior of the two thumbs on one note. The repeated single note at 27 must be played by the fifth finger, but from the wrist, and here again let the eye observe how the two thumbs cross each other.

This continuous reiteration reminds one of the vibration which one always feels inside a water-mill.

The passage of broken chromatic sixths in contrary

motion, bar 43, may represent grinding; begin it strongly and make the first four notes rather longer.

The Coda begins at 67, and is written on an inverted dominant pedal; see how that knocking G is kept up all through. The fingering at 71 is fourth on G, so that the second on E may sing on till the next note F is struck by the fourth finger. You require a firm, well-trained hand here, or the keys will seem to push your weak fingers off. You will notice how the two melody notes A are differently harmonized with such pretty effect. The chord at 76 is the augmented triad, and at 68 we have the same chord with a minor seventh added. The device of augmentation is used in the last two lines, it sounds as though the water had been turned off and the great wheel came gradually to a stand.

To get the local coloring of this pretty piece, one should visit a mill, and if he finds the good-humored miller in, and is shown around, he will remember the noise, the shaking, the white flour dust and the cobwebs.

THE BUTTERFLY (LE PAPILLON)—

LAVALLÉE

["*World's Best Music*," Vol. III, p. 587.]

This piece was heard by the writer on the mechanical piano player, which, of course, gave every note with enviable precision and ease. Still, there was a "woodenness" in the chord accompaniment which one can obviate with his fingers. The pretty perpetual fluttering like that of the insect hovering round and round, yet never settling, makes an excellent finger exercise with "thumb under." Begin with 3, 2, 1, 3; nothing is worth noting particularly except bar 15;

but at the lowest notes of the left hand roulade, bar 21, finishing with the fifth finger on the raised key, special care will repay one; similarly at bar 26. The long cadenza on the first inversion of consecutive triads is made easier by the assistance of the left hand fingers, 3, 2. The triplets on page 5 descending in a broken chromatic scale must each begin with 2, until the dominant chord is reached with thumb, four bars before the return of the subject. The left hand chromatic thirds may be played *staccato* with almost any fingering, but one must look where he goes on the keyboard and not worry the eye with the maze of accidentals, for it is all built on the chromatic scale.

The broken octave cadenza, page 5, needs a solid pedal till the *forte*. Here we have an arpeggio of E minor with the supertonic F sharp interposed—begin it with 4, which finger always comes on G.

The last two pages in the major will only go if one thoroughly masters the left hand part, which must sound as well as if he played the accompaniment with both hands instead of one; indeed it would be useful to play it so a few times over. The additional sixteenths in the left hand add brilliance as well as difficulty, but a slight *ritardando* will be excusable to make them clear. The step-like arpeggio at foot of page 6 affords variety to the broken scale passages. The arpeggio on the last line is the common chord of the tonic with the addition of the sixth, C-sharp, so trust your memory and look well at the keyboard. The first full chord (last line) is the dominant seventh of the relative minor C-sharp; the third chord in the dominant seventh of the tonic. Use pedal to each chord. Fluency is the desideratum in playing this piece, but before you complain of the technical difficulties, you must thoroughly assimilate every note mentally. Perhaps the reading of the music in the

armchair after study at the keyboard would be useful to some few pupils. We have heard of some pianists who would digest a piano solo during a train journey and play it for the first time in public on his arrival; this is, of course, an exceptional feat.

LES CLOCHES DU MONASTÈRE—
Lefébure-Wély

[*"World's Best Music,"* Vol. III, p. 710.]

This piece has become widely popular in the musical world, although it has not the depth or importance of the Chopin Nocturne in religious style (Op. 15, No. 3), nor of Rubinstein's "Kammenoi Ostrov" selection, which also includes church-bells. This is a simpler tone-picture, with its meaning frankly evident in nearly every measure.

Louis James Alfred Lefébure-Wély was the son of a composer named Lefébvre, who altered his last name as above. Though he wrote in almost all the large musical forms (opera, symphony, string quartet, etc.), he was best known as an organ composer, and he became a celebrated performer on the instrument. His skill in playing the smaller harmonium helped to make that instrument more popular in France than in any other country. He composed much for the harmonium, and was also well known for his "O Salutaris" and other church music; but his "Monastery Bells" is the piece by which he is most widely known.

A free use of pedal is marked at the beginning of the piece, and the damper pedal may be used even more continuously than in most pieces, for bells have a jangling effect that may be reproduced by the blurring of dissimilar harmonies. The bells chime through the first eight measures in very marked fashion, and when-

ever this theme occurs the pedal should be very freely employed, though discontinued in the runs and octave passages. By limiting the pedal chiefly to the various bell-themes, the performer will bring out their effects clearly by contrast with the other passages.

A religious feeling must predominate. The piece is *andantino,* and should be given with the calm that one would feel on a summer evening with the Angelus ringing. The mood should be the same as in Millet's famous picture, which might well be reproduced as a title for this piece.

At the outset, the pupil may find himself in doubt about the notation of the first seven measures. Taking the first measure, the six beats are filled by the two quarter notes (F) followed by the two eighth notes (E-flat). This brings the lower notes (G-flat) just before the third and sixth beat, upon which the eighth-notes come. The dots go with the two E-flats in their capacity of sixteenth notes, and the A-flats above come on the last quarter of the third and sixth beats. The rhythm would have been clearer if the composer had put a doubly dotted eighth rest beneath each quarter note, to show when the G-flats should sound.

Bells are in the chief theme of eight bars. A new bell effect begins with the signature of F, with the accents to be plainly marked in the left hand. Still another bell-phrase comes after the return of the first theme, though here the runs make it advisable to give the effect by accent and holding instead of pedal. On the last page the pedal may be used constantly, and the bells made to die away gradually. The damper pedal must always be released when the harmony changes, except when the jangling effect is intended; but the soft pedal must of course be held entirely through the last repeat of the chief theme, being released only after the second ending, which brings the

coda of this dainty little rondo. It is permissible to use the soft pedal again in the coda, toward the end. It is not called for by the composer, but will help the effect of having the bells die away to an almost inaudible softness.

Delicacy of touch is wanted, and the chief theme should be played as much as possible in the "prepared" style, by keeping the fingers in constant contact with the key-surface. Wrist action may come in the *staccato* octaves, the forearm may be used for the chords, and the fingers in the runs; but the piece is most important as a pedal study.

FIFTH NOCTURNE—Leybach

["*World's Best Music*," Vol. III, p. 648.]

Leybach was a Frenchman who wrote in the agreeable and melodious style known as drawing-room music. As he studied with Chopin, it is only natural that he should have written nocturnes, though his are not so strongly expressive as those of his master. He studied also with Kalkbrenner, who was at one time so famous that even Chopin planned to take lessons from him; but fame is a fickle damsel, and Kalkbrenner did not hold his reputation.

The nocturne divides itself readily as a song-form with trio. There is an introduction, a three-part song-form, a two-part trio with partial return, a repeat of the song-form with some variation, and a coda. The introduction should be made crisp and clear, Measures 5 and 6 are *legato,* and those who cannot reach large intervals may take the last four upper left-hand notes in measure 5 in the right hand.

The melodious theme that follows is found again

three times, though it recurs only partially for the last time. This theme must therefore be given the most prominence, and played with fullest expression. It should be made *legato,* with as much "singing tone" as possible, and must not be taken too softly. It affords a good chance for the use of some *tempo rubato,* though the melody is so clean-cut that this varying of *tempo* should not be overdone. The first time through, the theme may be played about as written. If any change is needed here, it may consist of a slight quickening in the first part of the measures, in which the left-hand arpeggio runs take part, and a slight retarding of the remainder of each bar. *Rubato* may be used more freely in the second appearance of the theme, just before the *animato* section; and the 8th notes ending every second measure may be shortened a trifle. By reserving new effects for later appearances of a theme, it is always possible to minimize the chance of monotony, and make the hearer see that the melody may be made more and more expressive in each reappearance. After the trio (*animato*) the theme is given an accompaniment of right-hand chords instead of arpeggios. Here, of course, the theme may be started *mf* instead of *p,* to make it more prominent than the chords above it. Because of these chords there is little or no chance for *rubato* now, but the player must make up for this by giving a full amount of shading and expression. Emphasize the accents a little; let the melody swell to the *fortissimos,* which the composer has wisely inserted; and do not let the theme grow too soft to be clear in the *diminuendos.* Also carry out the same ideas in the coda, which continues the rhythm of the theme, and should have great breadth.

In the side-theme of the song-form (pp. 649 and 652) the composer has been careful to mark the

proper power for each hand at the start. The right hand has repeated two-note chords, played softly, while the melody, now in the left hand, must be given due power, but without exaggerating the *f* put there as a guide. It should be noticed that after four bars the melody shifts from the left hand to the repeated chords, and the *p* between the staffs is now intended for both hands. Here, as all through, the composer has indicated the power very fully, and his marks are to be closely followed, though the melodic line must be always kept clear. The repeated notes may be given with a light wrist action, and the contrasts of force in the side-theme strongly emphasized.

The trio (*animato*) is still in the singing style, but must be made a shade louder than the chief melody, and more brisk in style and clear in rhythm.

Expression is the keynote of this work—nuances of power, bits of *rubato,* and smooth fulness of melody. The true nocturne is perhaps more contemplative, while this one has more of melodic appeal; but the title is still accurate enough, and the piece frankly attractive.

BERCEUSE—Liadow

["*World's Best Music*," Vol. II, p. 434.]

Anatole Constantinovitch Liadow was born at St. Petersburg in 1855. He came of a musical family, his father and grandfather having been music teachers. His father gave him his first lessons, and later on he went to the St. Petersburg Conservatory, where he studied composition under Rimsky-Korsakoff. He graduated with brilliant attainments, and became a teacher there in 1878, and afterward Professor of

Harmony and Composition. He also taught at the school of the Imperial Chapel. With Balakireff and Liapounoff he was appointed to make a collection of the Russian folk-songs, which are very numerous and attractive. He wrote a movement in the composite string quartet which gave homage to the publisher Belaieff by the use of the notes B, La, F. He has attempted the larger forms, but his best works are his piano pieces, which are usually interesting and often decidedly Russian in effect.

This piece shows the first rondo style, the theme that begins in bar 13 returning in bar 9 on p. 437. The first four bars show a rhythmic left-hand figure that is kept up almost all through the piece. In the return of theme, and at the top of p. 436, other left-hand notes are added. If the hand cannot take the skip from G-flat to B-flat (a tenth) put the pedal down for an instant, play the two notes *arpeggio,* then at once start holding the lower one, and release the pedal later. After four bars comes a simple right-hand figure that is used to mark the beginning of the second section and the coda later on. Keep the first theme soft and gentle, as it is the most cradle-like part of the work, except perhaps the coda. The middle section, beginning in bar 9, p. 435, is divided into two parts, the first of which has triplets in the right hand. The melody-notes here need careful attention, as there is some syncopation. In the first part a few melody-notes start on the second note of the triplets; but in the next part the melody occurs on the third note of each group of four sixteenths, and some practice will be needed here to get the right effect. The *crescendo* on p. 436 marks the climax of the piece. The return of theme continues the 16th notes, but the style here must be soothing as at first, giving the melody only enough emphasis to make it stand out clearly. The

coda dies away gradually, except for the two short swells that the composer has indicated.

There is in this work an originality of harmony that is almost impressionistic in effect. While often pleasing, it is sometimes too marked, and may seem like an unsuccessful search for novelty. The Russians are now doing much experimental work, under the lead of Scriabine; so the student need not be surprised at the novelty of effect here and there, but should strive to give every passage due expression.

THE MUSIC BOX—Liadow

["*World's Best Music*," Vol. V, p. 1280.]

THE MUSICAL BOX—Liebich

["*World's Best Music*," Vol. V, p. 1246.]

Liadow's "Music Box" is really entitled "Une Tabatière a Musique." This makes it a tone-picture of one of the smaller music boxes, called "Snuff-Boxes" in Germany, which may be held in the hand and pressed against the ear. These give faint and high-pitched tunes. The title "Valse Badinage" means a playful waltz, and the piece is a dainty bit of musical humor, as well as a study of the light *staccato* touch.

The shape is a plain song-form with trio, the latter having two periods (in D) while the former consists of theme, counter-theme, and theme again in broken octaves instead of chords. The style must naturally be light and tinkling, with a clear enough *staccato* to suggest the short tones of the music box. Soft pedal is called for throughout, but of course absolutely no damper pedal. Let the piece be mechanical in style, as well as tinkling in effect; for this is implied by the absence of all expression marks. The

same degree of lightness is needed for the whole piece, and the pupil may play it with added joyfulness because there is no shading or expression for him to worry about. The *tenuto* marks on the upper melody notes in the chief theme give those notes a little prominence, as if the melody were very slightly stronger than its accompaniment. Try not to grow loud in the trills on p. 1282, and keep the runs as even as possible. Give a very slight suggestion of waltz rhythm, which is 6/8 instead of 3/8, and sometimes lets a theme finish in the 15th bar instead of the 16th, as if it were the first beat of the 8th double measure. Light *staccato,* dainty style, and mechanical evenness are the chief requisites in playing this charming musical jest.

Liebich's "Musical Box," on p. 1246, is one of the more ambitious sort of boxes, that might stand on a table and occupy some space. This work is almost like a song-form and trio in its clearness, but pp. 1248 and 1250 are so much alike that they may be considered as one side-section, making the work a first rondo extended by repeat. The periods are all 8 bars in length, except for the extension of the chief theme in its last appearance. It would not be wrong to consider p. 1250 as different from p. 1248, and call the piece a second rondo.

Here much the same effects are needed as in the Liadow Valse. Soft pedal is wanted, also *staccato* and daintiness of style. But once in a while the damper pedal is required by the composer. This is because the larger box has tones that will last longer than those of the little "snuff-box." There may even be little accents here, as called for, since the tones of the larger music box may be caused by the plucking of a vibrating tongue by different sized pins. Thus the bass notes of the side-section (or sections)

may be made *marcato,* as directed, without spoiling the accuracy of the tone-picture. In the last return of the opening section a new effect is found. The music grows slower and slower, until finally it stops altogether at the hold—and the box has run down. We must imagine that it is wound up again, as it starts off brilliantly after the pause, and ends with a lively altered consequent and extended cadence. The winding-up might have been pictured by a few well-placed trills or glissandos; but the picture is clever enough as it is, without the need of our asking for more realism.

AT THE LAKE OF WALLENSTADT—Liszt

["*World's Best Music,*" Vol. I, p. 8.]

Franz Liszt was undoubtedly the greatest pianist that ever lived. He was to the piano what Paganini was to the violin—a virtuoso so incomparable that future performers find it very difficult, if not impossible, to do what he did. Liszt was born in Hungary in 1811. At the age of nine he played in a concert, giving a Ries concerto and a little Fantasia of his own. Hummel asked a prohibitive price for lessons, so Czerny was chosen as Liszt's teacher, and he charged decidedly less for his tuition. In 1822 Liszt played at Vienna, where he was considered the equal of other great pianists. His father then took him to Paris, where he developed his powers still more.

Imitating Paganini, Liszt soon became technically a marvel. Some say his hands were abnormally large, but in reality his great speed at a skip or *arpeggio* made it seem as if he were actually spanning the large intervals used. Liszt was not always perfection, and

one of his pupils speaks of his missing the right note in some cross-hand work with the left hand. To atone for this blunder, Liszt then extemporized for the pupils who were present, until he brought them back to their usual mood of amazement. But such slips were few and far between.

Liszt is known in the various capacities of pianist, teacher, composer, and conductor. In the last accomplishment he was not very good. Few composers are; for, like Schumann, they begin to dream about the music when they should be paying strict attention to their beat. But Spohr, Mendelssohn, and Wagner were exceptions to this. As a teacher Liszt was very great, his Weimar home becoming a Mecca for all who wished the best lessons that the world afforded. The teaching brought forth many witty remarks from him. If any aspirant played in muddy style, Liszt would advise him to "wash his dirty linen at home." When some pretty girl played for his inspection with more ambition than ability, he would ignore the performance and say "Marry soon, dear child." But he met with a surprise when Ingeborg von Bronsart came to take lessons. This 18-year-old girl seemed like a vision with her fair Northern beauty, and Liszt expected one more case of spoiled and petty incompetence. But she played a fugue for him in masterly fashion. "You don't look like that," he cried in surprise. "I should hope I didn't look like a fugue," was the instant response.

Liszt as a composer is only now being accorded his proper rank. During his early life his piano-playing made him known as a virtuoso, and the public did not recognize his greatness as a composer. As late as the Bayreuth days he was still unrecognized. Wagner, then his son-in-law, had borrowed some of Liszt's thematic material; and at a rehearsal he said, "Here

comes one of your themes, Papa." "Very good," replied Liszt; "the public will now be able to hear it."

Liszt's piano works, both the original ones and the transcriptions, became known through his performances. In these he showed a style that has been well called "the orchestration of the pianoforte." There are great antiphonal effects; melodies that sing with telling expression; and accompaniments that bring out the very fullest possibilities of the instrument. His sacred works (he became an Abbé of the church) are little known even now; but his great symphonic poems have led the way to the free and powerful orchestral utterances of the present. Berlioz developed the programme symphony, and Wagner gave the complex modern style gloriously in his operas, but we owe the symphonic poem to Liszt.

The "Années de Pelerinage" represent a series of wanderings between Germany and Italy, with Rome as the usual goal, and the Countess D'Agoult or some other much-smitten woman as companion. There were three sets of these pieces. The first year (9 pieces) pictured Switzerland, the second (9 pieces) Italy, and the third (7 pieces) Italy and Religious Memories. Lake Wallenstadt brought the composer on the track of the poet Byron. The piece portrays a mood of almost religious calm, as of a lake mirroring the beauty of sunset on a quiet evening. The constantly recurring figure in the left-hand (*basso ostinato*) must be kept soft, but at the same time made clear and rhythmic, as if one were portraying the gentle swing of the wavelets on the lake. Against this is set an expressive melody, repeated in octaves, and returning in altered and syncopated form after a modulatory episode. The long coda begins in bar 13, p. 11. The expression will be mostly in the right hand. Give a little swell in bars 5 and 6, p. 8, and a larger one at the consequent

in bars 13 and 14. Take the dots under the slurs as meaning only a very slight *portamento,* or detached accent. Make the episode (*un poco marcato*) more animated, until the end of line 2 on p. 10. The phrasing of the next 8 bars is shown by the pedal marks, and when the left-hand figure is repeated its second appearance may be made softer than the first. Clear right-hand work in the return of theme is wanted, and the start of the coda should be slightly emphasized. In the long right-hand skips on p. 12, the pedal may be used as an ever-present help in time of trouble.

RAKOCZY MARCH—Liszt

["*World's Best Music,*" Vol. I, p. 194.]

While not all Hungarian folk-music is of Gypsy origin, and some composers even make the mistake of not holding it a part of the real national school, the Rakoczy March is a true Gypsy piece. Prince Franz Rakoczy II, who lived from 1676 to 1735, once made an entry into Eperges, bringing with him his young bride, Amalie Karoline, daughter of the Duke of Hesse. For the occasion Michael Barna, leader of the Gypsies and court violinist to the prince, wrote a processional march. This was the original Rakoczy March, and Barna had it played by his Gypsy band of musicians. The piece was then bright and lively in character. But the prince was about to revolt from the House of Austria, and when Barna heard this he rewrote the music and made it more earnest in style. He approached his master with tears in his eyes, bewailed the fact that the prince was giving up the pleasures of life for such a hard struggle, and played the rewritten tune to soothe him. It is this rewritten

version which forms the basis of the march now known, although many Hungarians liked the original form. This piece has become of national significance, and has been for many years a sort of Hungarian Marseillaise. The prince did not succeed in his revolt, but died an exile in Turkey, to which place the faithful Barna had followed him.

The "Rakoczy Song," as the piece was called, remained popular with the Gypsies as well as the Hungarians. It was first put into notation by Karl Vaczek, toward the end of the eighteenth century. He had learned the work from a grandchild of Barna, a certain Panna (Madame) Czinka, who was renowned through the whole of Hungary for her beauty and her violin playing. Vaczek gave the manuscript of the piece to a violinist named Ruzsitska, and the latter elaborated it into its larger form of march and battle piece. Panna Czinka went about playing her version with her husband and her two brothers, and their performance was extremely spirited. In her old age the band was composed wholly of her sons. She owned a fine Amati violin, which she ordered to be buried with her.

Berlioz has set this march in his "Damnation de Faust," in the place where the mystical hero finds himself on the Hungarian plains, and sees an army marching by. Liszt's piano version is much the same, being built mostly of the true "Rakoczy Song," but having some of Ruzsitska's battle music also.

The march is to be loud nearly all through, as marked, and played with as much fire as possible. When Berlioz had once led his version in Paris, a Hungarian rushed up to him and cried enthusiastically, "You understand us. The enemy, cut his heart out!" This will show the spirit needed for the performance. The real march begins after the six bars of introduc-

tion, and consists of a 16-bar period (8 bars repeated), 10 measures of episode, and 14 of somewhat altered period. The trio has a 10-bar period with 6 measures of antecedent and 4 of consequent, which should be shown in the phrasing. There are few shading marks in the piece, but the apt pupil will follow the themes for suggestions. In the 8-bar phrase, after the introduction (which should work up to the theme), give full power on the first four, with a slight softening on the next four. The episode (after the third double-bar) may start with full force, while the soft passage on page 195 may swell a little in its last bar (16th notes) to bring back the first theme. The first two bars of the trio may be made fairly soft, the next two louder, and the third two very soft. Then two fairly soft bars, and lastly two a little louder. Repeat the 10-bar theme with a little more force, but make a strong contrast at the *ff*. The octave and sixth work needs some practice. In the coda (which really begins at the end of bar 3, p. 197), wrist action may be used for the rapid octaves, with the arm relieving the wrist whenever possible.

HARK, HARK! THE LARK!—Schubert-Liszt

["*World's Best Music*," Vol. IV, p. 1098.]

Schubert, most naturally melodious of composers, was also one of the most rapid. When a musical idea suggested itself to him, it came practically complete, and he never stopped to polish and repolish his works as Beethoven did. If he had the materials at hand, the idea would be put in writing at once. Schubert would even get out of bed at night to jot down any of the melodic gems that arose so spontaneously in

his brain. Once this procedure led to a slight accident. He had gotten up to write the music of his well-known song, "Die Forelle." On completing his work he reached over absent-mindedly for the bottle of sand, which was then in use for blotting purposes; but he captured the ink-bottle instead, and emptied its contents liberally on the manuscript before discovering his mistake.

"Hark, Hark! the Lark!" was written in still more unusual circumstances. Schubert was returning from a Sunday morning walk with some of his usual comrades, when he discovered his friend Tieze sitting in the little open-air restaurant "Zum Biersak," at Pötzleindorf, a suburb of Vienna. A halt was then made at this convenient (and no doubt attractive) resting-place, and a reunion took place at one of the tables. In the ensuing talk, Tieze showed to Schubert the words of the famous lyric, "Hark, Hark! the Lark" in Shakespeare's "Cymbeline." At once the music suggested itself to Schubert's active brain. He exclaimed with enthusiasm that he had the song all planned out; but music paper could not be found, and apparently was not down on the bill-of-fare. Doppler, however, who was one of the group, noted that the back of the menu cards was bare of writing. He seized one of them, drew some staff-lines on its back, and handed the improvised affair to Schubert, who at once wrote down his famous lyric in complete form. The whole procedure occupied not more than twenty minutes.

But if Schubert could create easily, he could also forget readily. Once he wrote a song and gave it to his friend Vogl. The latter, finding the melody too low, wrote a transposition of the piece. Some days later Vogl handed this transposition to Schubert, with other manuscripts. The composer looked through the

song (now, of course, in a strange handwriting), and finally exclaimed, "That's not bad; who wrote it?"

Shakespeare's lyric is an *aubade,* or morning song, such as the early Troubadours employed, in contrast to the serenade. The word comes from "aube," the dawn, derived in turn from the Latin "alba," meaning white, or bright. Such a song is imbued with the freshness and charm of early morning. Schubert felt this spirit at once, and his truly remarkable setting shows a most captivating enthusiasm in its style.

Liszt has made this work into a piano solo, as he did with other famous Schubert songs. Most wonderful of all pianists, Liszt developed a style of composition, suited to display his powers, which has been well called "the orchestration of the pianoforte." Because of his ability to play rapid notes in literal showers of tone, Liszt could give both melody and accompaniment with what seemed real orchestral breadth.

In playing this transcription, as in any, one must know the original music and words, as a guide for accent and emphasis. Armed with this knowledge, the first consideration is to bring out the melody properly. Then the accompaniment, although always subordinate, must be given due clearness, and made to follow the original setting as far as possible. The first 8 full measures form the piano introduction to the song. The words are wisely given with the piece, and a fairly full version of the melody appears. The groups of repeated chords (two 16th notes and one quarter) should be crisp and clear, but not too loud. A climax must be made for the words, "My lady, sweet, arise." In the *sempre marcato* section the repeated melody is more masked by right-hand passage work, so the left hand must mark the melodic values all the more carefully. It must also be noted that a few measures of interluding chords divide the

repeated stanza into two sections. The climax is made again, and due attention must again be paid to keeping the chords of the melody more prominent than those of the accompaniment, in all cases.

WITCHES' DANCE—MacDowell

["*World's Best Music*," Vol. III, p. 660.]

Witches generally dance with considerable vehemence and a large number of runs and skips, if we may trust the composers who have allowed these nimble personages to caper about in their compositions. MacDowell is no exception to this rule, and we find his version of the witch revels a most active and rapid affair. Naturally it is to be played with all the speed that can be employed, while reserving even a little more for the *prestissimo* of the coda. Schumann once wrote a sonata (Opus 22) in which the first section began with the direction, "As fast as possible." This looked reasonable, but a little farther on he wrote "Faster," and afterward "Still faster." The explanation of this apparently impossible feat lies in the fact that the music had grown a little simpler, and so could be taken at a greater speed than any effort could have produced at the beginning. Perhaps the same may be true of the *quasi trillo* in the coda, which avoids skips; but the running cadence after it must go clearly as well as quickly.

And now for the piece itself, which is a first rondo, with the left hand having all the rapid work that occurs in the middle section. The first four bars are introductory, the figure being used again in transitions and returning passages. At the bottom of p. 662 the measures are clearly divided between right and left

hand, and care should be taken to give the figure equal strength from each hand. But at the start, as on p. 666, we are forced to keep the figure wholly in the right hand, if the fifth in the left hand is held.

The left-hand *staccato,* beginning in the fifth bar, must be clearly marked (with light wrist action), as it adds much to the effect, and almost suggests a weirdly grotesque accompaniment to the witches dance. Saint-Saëns' used the xylophone in his "Danse Macabre," to picture skeletons' bones knocking together; and while MacDowell's *staccato* is a less striking touch, it may still be made noticeably bizarre at times.

The right-hand runs may be kept very light at first to make the *staccato* prominent as well as to prepare for the *crescendo* ending with the third staff on p. 661. The effect of this *crescendo* may be aided by having the left hand give a full and gradual increase of power (wrist *staccato*), while the right hand may reach its climax a trifle quicker, so that more attention may be reserved for keeping the rapid notes even. The abrupt contrast to the ensuing *pianissimo* must not be lessened at all, though one may, if he desires, shorten the last loud note a trifle and give a suspicion of rest after it. The soft passage brings new material, and after eight bars comes another gradual *crescendo,* less prominent than the first.

On the fourth page of the piece comes the side-theme. The witches are now comparatively quiet (at least those in the right hand part), as if they were enjoying a ghostly intermission between dances. The soft pedal may be kept down "until further orders"; but the damper pedal may be raised for the briefest instant when the harmony makes a radical change. The *martellato* passages should be given with arm motion. The word means "hammered," and may be taken literally on the piano, although the violin *mar-*

tellato is a heavy tone cut short by pressure of the bow on the string. Before the second *martellato* the right hand has its turn at wrist *staccato*. The scales in thirds, just before the first section returns, are to be divided between the hands—unless the performer wishes to indulge in a dazzling bit of display. But he will have troubles enough without hunting for extra ones. The speed alone makes the piece an endurance trial; the long *crescendos* must be well balanced; the *staccatos* often light as well as rapid; and the sixteenth notes clear and even. Everything should be a rush of brilliancy, and the witches' dance, as usual, seems more like a witches' race.

DEATH SONG—Mendelssohn

["*World's Best Music,*" Vol. I, p. 121.]

Mendelssohn adopted a motto in connection with his work, which few people do; more than this, he lived up to his motto, which still fewer succeed in doing. His guiding phrase was "Nulla dies sine linea," or no day without its line, at least, of composition. Sometimes this did not work any too well, and we can see that on some of the composer's "busy days" the highest inspiration would not always come. Mendelssohn was a genius, as his wonderfully graceful Scotch Symphony and "Hebrides" overture will show; but he wrote so much that not all of his compositions were works of genius.

For this reason it has become fashionable to sneer a little at the "Songs Without Words." But if some of them are rather conventional in style, they are still well-balanced examples of musical form; while some among them have the material, as well as the shape,

of real musical gems. Among the latter the "Death Song" stands preëminent.

This little funeral march, like most of Mendelssohn's works, is readily analyzed, and found to be a clear three-part song-form. There are four measures of introduction. The eight-bar period that follows (beginning on the last beat of the fourth full measure) is equally divided into antecedent and consequent, eight bars being ample for a period in slow *tempo*. This is then repeated. An eight-bar episode follows, with two four measure groups, but no cadence. A suggestion of the introduction figure serves as a hint of a returning passage. The return of theme is complete, but we find the cadence evaded twice before the period ends. The introduction figure is used as a coda.

The form is apparently simple, yet it is worth while to notice the little embellishments that the composer has given it. To begin with, the theme has richer and richer harmony in its successive appearances. Then the evading of its final cadence twice (the "third time never fails" to bring it) serves to heighten the climax. The use of introduction material in the midst of the actual form is another interesting touch that is especially characteristic of Mendelssohn.

But the music—it unites simplicity with massive grandeur in a way that makes analysis and criticism lose themselves in enthusiasm. For its length, this is surely the most impressive funeral march ever written. It formed a fitting lament at the composer's own funeral, where it was played in the band version arranged by Moscheles.

In playing this piece, let the introduction figures ring out clearly, with a significance like the trumpet-calls on the Day of Judgment. The theme may then begin in accurate time, as for a march, and with moderate power, so that it may be repeated more strongly

later on. The expressive swell in its third full measure should be fully given, with the proper subsidence to the softer style of the second phrase. There is protest at first, then lament, and resignation to the inevitable in the cadence. The theme should repeat with a little more strength in all its parts, although marked no louder; but the cadence may still be kept very soft, to allow for a rising tide of expression in the first four measures of the episode. There may be a very slight diminuendo (not marked) to the forceful outburst of the trumpet-call figure, now poignantly mournful. Then the theme returns with fullest power, and gradually dies away. But the dying away should come slowly, so that the notes are not really faint until the last two-bar cadence of the theme. Then the coda is made the faintest echo of former power. All through the work the *maestoso* style must be remembered, and all *rubato* avoided except for a little permissible emphasis of the evaded cadences by a slight hold, and perhaps a slight freedom at the end of the introduction and of the episode.

HUNTING SONG—Mendelssohn

[*"World's Best Music,"* Vol. II, p. 424.]

When Mendelssohn wrote his "Songs Without Words," he gave very few names to them. The "Hunting Song" is one of the few that he christened himself, and the music is so appropriate that we can hear the horns of the hunters echoing through the piece. A few others, such as "Gondellied," "Duetto," "Volkslied," etc., were named by the composer. Such names as Spring Song and Spinning Song were given by others, but received his approval. But the frequent names of recent editions are entirely unau-

thorized by him. Stephen Heller was responsible for a number of them, and he was rather too sentimental. Sometimes the titles fit, as with No. 9, now widely known as "Consolation." But at times they seem rather inappropriate. Thus No. 20 rejoices in the attractive name of "Fleecy Cloud"; but the piece is more full of loud crashes and *sforzando* effects than almost any other in the complete set. Certainly no "fleeciness" is in evidence, and if there is any cloud at all, it must be a thunder-cloud in the midst of an extremely active session. No. 33 is called the "Pilgrim's Song." But it is so full of syncopations that we are forced to imagine a pilgrim of rather unsteady voice and gait.

Sometimes Mendelssohn included some of his gifted sister Fanny's compositions with his own, and this is true of the "Songs Without Words." He lived at a time when it was held a reproach for women to compose, although women composers have been in constant evidence ever since the Middle Ages. Mendelssohn met with a deserved punishment when Queen Victoria tried to make him feel at ease by admiring his song "Italy," as he was forced to confess that his sister had written it. Fanny Mendelssohn shone as a pianist, even if suppressed as a composer. Both she and her brother had finely moulded hands, and were said to possess "Bach-Fugue fingers." But the reader will find women composers frowned upon even as recently as in Chaminade's girlhood.

But although Fanny probably wrote some of the "Songs Without Words," we may feel confident that the virile "Hunting Song" is by Mendelssohn himself. Even in the introduction we hear the joyous horn-calls, and they resound with recurring beauty during the piece. The form is three-division, with the chief period having a four-bar antecedent and a much longer

consequent in both appearances. So the first phrase, after the introduction, need not be started too loud, as there are several climaxes coming. The first one occurs in the antecedent (bar 8 from beginning of piece). Then there is a shading off to softness until the horn calls enter in the left hand (bar 15). These little fanfares are to have the strongest emphasis. Then the song resumes its progress, working up through the *crescendo* to a climax five bars before the repeat dots, and this climax should be more emphatic than the one in bar 8. Now come more loud horn-calls, alternating between the hands in the episode on p. 425. Then the episodical matter continues to the brief suggestion of horns in the third staff, and octaves (wrist action) lead to the return of theme. The latter begins in the left hand, and must be fully brought out. Both hands then bring the altered consequent to a close in the first bar on p. 426. The coda, bringing in a bit of the introduction in skilful Mendelssohnian style, soon changes to rapid broken chords in the right hand, which need not be made too loud, as the left hand keeps suggesting the song. But in the last eight bars of rapid work, the right hand may be kept prominent, and shade off gradually, like the rustling leaves of the forest, ceasing their murmur as quiet resumes its sway. There are thus three suggestions to bring out—the joyous song, such as hunters might well sing of the free forest life; the horn calls that "set the wild echoes flying"; and the gradual silence of the forest.

NOCTURNE. MIDSUMMER NIGHT'S DREAM —MENDELSSOHN

["*World's Best Music*," Vol. III, p. 692.]

Many of the great composers have been child prodigies. The most famous case is that of Mozart, who played at four, composed at six, and went on a concert tour at nine. Weber was trained early by his father, who hoped to make him a prodigy of the Mozart type, but hardly succeeded. Schubert was naturally gifted, and one of his teachers said that he seemed to know everything before he was told; but he did not know that bugbear of students called counterpoint, and just before his death he arranged to take a full course in it. Beethoven, like Weber, was forced into childhood practice by a rather worthless father—a man so dissipated that his death was called "a great blow to the tax on liquors." Mendelssohn had no such trials, but he developed rapidly, and at the age of seventeen he wrote his overture to the "Midsummer Night's Dream"—a work of such grace and humor that no composer of the same age has come anywhere near to equalling it. When Mendelssohn was 34, the King of Prussia ordered him to write more music to the play, and he composed twelve numbers, including the famous Wedding March. These pieces were given at Potsdam on Oct. 14, 1843, and the musicians at the private hearing were charmed with them. Four days later Berlin heard the work, and the music was well received, though strangely enough the play was thought vulgar by some. This Nocturne came at the end of Act III, in the scene where Helena, Hermia, and their lovers are bewitched by Puck and put to sleep. The music begins after Puck has applied to their eyes the magic herbs that will make them false to their vows:

At the trill beginning near the end of the piece, a bower opened and disclosed Titania, Bottom, and the fairies.

Some teachers indulge in the mistaken habit of telling their pupils to imitate certain instruments on the piano. While this is a bad procedure, and the imitations largely imaginative, yet in this piece it is not unfitting to think of the original instruments. The rich harmonies that begin the theme are scored for horns, supported by clarinets and bassoons. The tranquil and mellow tone of the horns is the most perfect medium of expression for such a full richness of harmony. Strings and oboes enter later, the former being able to give the *arpeggios* with more ease than a pianist can hope to attain. At the end there are some *pizzicato* effects, given as repeated chords for the piano.

Play the opening theme, then, of 16 bars, with as much *legato* as possible, and with full, sympathetic tone. The same style continues through the ten measures of episode that follow. When the *arpeggio* enters, it must be made as light as a feather, while the left-hand chords continue firm and smooth. During all this left-hand work the pedal should be used, to sustain the harmony whenever the hand is called away for a low note of accompaniment. This time the period is extended, and we find new material on p. 694. Here a more powerful style may be adopted, and the *crescendo* worked up with full force. There is an apparent cadence in bar 7 on this page, but it is not very marked, and the new material continues, in spite of a seeming recurrence of the theme in right-hand octaves. In measures 3 and 4, on p. 695, the right-hand chords must not be made too soft, or the left-hand *arpeggios* will obscure them; but the *crescendo* that follows may be made very marked. The last ten bars form a small coda, in which a little *crescendo* is in

place when the harmony changes, in the two measures before the trill begins. Arm action is wanted for the chords, though the finger action in the runs will be the greatest difficulty. But almost any difficulty would be worth overcoming for the sake of such a richly melodious piece.

THE SPINNING WHEEL—MENDELSSOHN

["*World's Best Music*," Vol. III, p. 684.]

The "Bees' Wedding" is a pretty title for this little "airy-fairy" piano piece, but the idea of spinning as the accompaniment to the voice has appealed to so many composers, that this was also probably in Mendelssohn's mind. It is a good specimen of so-called programme music. In olden times the well-to-do people had a spinning room where their ladies and maids would sit together, and very probably sing to the whirring accompaniment of their wheels. Like most of the "lieder" in this collection, there is here no contrasting thought—just a homely humming ditty such as a young girl might indulge in, when well pleased with herself and the world at large. The charming homely melody is borne upon the incessant rush of sixteenths, which you may take for the whirring of the spinning wheel.

To play the piece well, you must have a light finger, a still hand and above all a loose wrist. The advisability, or shall we rather say, the necessity, of a separate study of each hand's part should be apparent to the most casual student, and the longer continued, the better; even after years of playing, this separate hand practice is absolutely necessary to make it "go," or shall we say "whirr!"

All the sixteenths in bar 3 must be equal and con-

tinuous; do not mind the *staccato* dots here, they are ideal, but, of course, the *staccato* eighths in bar 5, for instance, must be as crisp as possible. In the left hand, bar 3, the extended eighths, and still more the sixteenths in bars 5-6, require the most persistent and searching practice; look well at the keyboard for each note.

There are several different fingerings current; no two editions agree, and the best course is to take that most suited to the individual hand. For instance, bar 3 *may* have thumb on F or E, bar 10 *may* begin as an alternative fingering with 5, 3, 2, all the descending figures in broken fourths *may* be played with thumb on each under note and this procedure *will* probably repay you in bar 16. The style in bar 17 is all-important; in slow practice dwell on the first of each of the slurred notes and lift the left hand clean out at the rests; so many young players allow their fingers to "dawdle" on the keys.

At bar 26 we came to the two slurred chordlets which form such a feature in the piece; whatever fingering you use, note the cross accent on the first. At bars 60, 62 do not let the extra notes worry you, but keep them all quite equal, unless you are playing with metronome.

The four bars from 73 are very difficult, chiefly owing to the hand becoming fatigued. Particularly weak is the fourth finger on G, bar 75, which is unavoidable; perhaps it would be well to pencil in a "tenuto" mark over it, so that in slow practice, "rubato," this fourth finger may be on its best behavior. At bar 76 we have a broken chord which, easy enough in itself, must not be "rushed"; I would even recommend in slow practice a slight "retard" at the end of each, see bars 12, 14, 41, 43, 45 and 76.

It is amusing to hear how often the tired fingers

"cook" the left hand figure, bar 83, for hardly any amateur plays the sixth note correctly; but perhaps Mendelssohn himself would be lenient, if the rest were well and cleanly played. Mind the tied note in 88. The "roulade" at 92 should be practiced with a still hand, and the left hand chords lifted out crisply.

SPRING SONG—MENDELSSOHN

["*World's Best Music*," Vol. II, p. 486.]

The story that the accompaniment for this song was the outcome of the invasion of young children upon the privacy of the composer at the piano bears upon the surface the impress of probability. You may picture him pushing away his little tormentors first with one hand and then the other, and yet, either by finger or pedal sustaining the new born melody.

"Spring Songs" are always blithe and full of hope and promise, and this one is no exception. It is difficult to say how this impression or feeling may be present more in one melody than another, but you have the composer's own title that it is "programme-music." Besides this we all agree that in the gentle flow of melody there is a certain open-air feeling of warmth, perfume and sound of birds which others besides the sophisticated may appreciate. This feeling arises perhaps more from the pretty *arpeggio* accompaniment than from the melody.

As in most of the other "Songs Without Words" you are asked to play a melody, and to partially accompany it with the right hand, without disturbing it in the slightest. The left hand work is divided between the bass octave and the little broken chords of four notes. Try to hear in every bar three distinct parts; the melody, the bass and both *arpeggios* combined

forming the accompaniment. The *cantabile* cannot be too full of tone, the *arpeggio* cannot be too brilliantly played, the octave cannot be too lightly touched. A small hand is handicapped in the attempt to hold down each note, for instance, in the first bar, the first inversion of A major, as the fifth finger on the black key is risky; it is apt to slip off, but the pedal may come to the rescue. Besides this, you should change that finger to the third, so that no break is made in the melodic group of five notes. It is little use doing this if the tone be disturbed, and therefore eye, ear and touch must be critically brought to bear upon the question. Think of each little *arpeggio* as having equal notes, not the larger printed final eighth as being any more important than the small thirty-seconds. So, however slowly you begin, let the accompaniment be brilliant and plucked sharply out like a harp. A steady hand is requisite, or the melody note will be shoved off. It is a good plan in separate practice to play the left-hand chord of each bar, say four times, then three, twice, and finally all chords consecutively, without bass note.

This may be done quite broadly and firmly; and if you can identify each particular chord, for instance, bar 3 is the supertonic, bar 5 the dominant seventh, so much the better will you play it, and the sooner and safer will you commit it to memory. There are certain chords which small hands will be glad to shorten, as at bars 1, 27, 29. Make the pretty ornament at 24 sparkle. The different accompaniments to the same melody, bars 29, 33, must be compared and understood; the D sharp at 29 is a melodic passing note; the first time it is accompanied with the tonic chord of E, the second with the diminished seventh chord. Again at 36 the melody is over a pedal note E, but at 39 it is enriched with moving chords and the

phrase elongated. At 43 the four sixteenths are "developed" until they become eight in the dainty "cadenza," which you must play prettily. At 58 a seventh makes its appearance. Compare it with bar 9, and the bass note is stationary. All these points are useful if you would play it from memory. The pedal is necessary all through, but I have said so much about its "clean" service, that I would refer you to other "notes." Only one observation: that the last chord at bar 39 be pedaled into the next, without any detriment to the second chord of the slur.

GONDOLIERA—Moszkowski

[*World's Best Music*," Vol. IV, p. 855.]

Moritz Moszkowski, now living in Paris, was born in Breslau, of Polish parents. After the usual youthful studies, he began to compose, and soon became one of the most graceful of melodists. He has won success with operas, ballets, and orchestral works, but is best known by his smaller pieces. The latter are extremely characteristic—that is to say, they give the desired atmosphere in most marked fashion. Such pieces as the set "From Foreign Lands" will show this clearly. Germany, Russia, Italy, Spain, and Hungary are pictured in most inimitable fashion.

In person Moszkowski seems like a typical Parisian, though brought up in Germany. He is elegant in appearance, and bright in conversation, even becoming sarcastic at times. He chooses his pupils with some fastidiousness. An American lady, unaware of this fact, wished to engage him to give lessons to her daughter. After the young lady had been duly presented and allowed to show her ability at the piano, the mother became cautious and inquisitive. "What

method do you teach?" she asked. "What method?" echoed Moszkowski. "Yes, I would like to know something of your style of instruction before we begin." "My dear madam," replied Moszkowski, "As we are not going to begin at all, I am sure that my method will not be of the slightest importance to you. Good morning."

A Gondoliera is a Venetian boat-song, a species of Barcarolle that is supposed to be sung by the Gondoliers. It is necessary to say "supposed," since the gondoliers of Venice do not sing nowadays while at work. Their nearest approach to song is a musical cry that serves as a warning at canal crossings. They have also a dance, formerly very popular, called the "Forlane" or "Furlana." This is a rapid 6/8 affair, as may be seen from the example that Wolf-Ferrari wrote in his "Donne Curiose," which has its scene laid in Venice.

The Gondoliera rhythm is 6/8, like that of the Barcarolle. Rhythm has a powerful effect on style, and certain kinds of music demand certain rhythms. The 4/4 admits of most variations in style. But for bright and snappy effects, a rapid 2/4 or 6/8 rhythm is needed. 3/4 is generally expressive and tender, unless it is played so quickly that the 6/4 effect of waltzes results. 9/8 is very mellifluous. 12/8 may be the same (see Field's Nocturne, p. 444), or if taken with some speed it will make a lofty processional (see Meyerbeer's Coronation March, p. 520). A moderate 6/8 is the most soothing and dreamy rhythm, so we will find cradle-songs, swing-songs, boat songs, and so on, in 6/8. 5/4 is a restless and uneasy rhythm, and we will never find such songs in this rhythm, or the baby would never get to sleep, and the boat would jerk about in a way that would hint at an early upset. Yet Tchaikowsky, in his Pathetic Symphony, wrote

an entire movement in 5/4 time, and managed to make it graceful and melodious.

The Moszkowski work is in rondo form, with its first section consisting of a single period, repeated, and ending in the 11th bar on p. 856. In the D. S., the theme really continues on p. 860, after the skip to the coda. It has become customary to mark the last section "coda" in such cases as this, but as the coda does not always begin with the page, some other name, like "finale," would be preferable. The middle section is made up of 8-bar periods, the first being practically a transition, while the others make up a two-part song-form with partial return, repeated and varied. Bar 11, p. 858, starts the returning passage. Play the first section with much delicacy of touch. Keeping everything soft, make the first right-hand figure have some emphasis, the last half of bars 4, 8 and 9 very soft, and bar 11 the climax of the theme. In the octave repeat, keep fairly soft still, until the final *crescendo*. The arpeggios (starting up from the lowest left-hand note) must soften considerably as they go on, to let the *dolce* section start quietly. Make this all very rhythmic. The repeat (*dolcissimo*) may start a trifle louder, but must end very softly. Bars 11 and 12, p. 858 (also bars 15 and 16) give a clever suggestion of the boat riding over a big wave. Bar 11, therefore, must be loudest at its end and bar 12 soften a little. Emphasize the last five notes on p. 859, to show that they belong with the first theme. Make the coda (last line, p. 860) a contrast to the strong finish of the theme, expressing plainly the slight rocking figure in the last bar, p. 860, which also must be made gently rolling on pp. 858 and 859, after the passage of the two big waves.

RONDO—Mozart

["*World's Best Music*," Vol. III, p. 576.]

Almost all the old rondos are light and genial in character; and this one, although in minor, is no exception, as its rhythmic style and many major contrasts will show. Bach said that the piano was "only fit to play rondos on"; and it is true that the light clavichord tone had more expressive power. Mozart was not especially fond of trying new effects, though he did write a piece, it is said, which took the hands to the end of the keyboard, and left a note in the middle to be played by his handsome nose. This rondo, then, like many others of its period, was most probably written for the spinet or the harpsichord, on which the tones were bright enough, but of short duration. These tones were less powerful than the piano notes, and the plucking of the strings made a true pianissimo impossible; so in playing this piece the dynamic changes must be moderate. The old *tempi,* also, were moderate —the slow ones less slow, and the quick ones less quick, than at present. Therefore the *andante* should not be dragged, but played at a metronome mark of about ♩. = 63. This rondo relies mostly on the fingers, for which it is a good exercise. The earlier instruments did not demand wrist or arm action.

Play, then, with a light, elastic touch throughout. When possible, introduce an expressive melodic style. This is prominent only in small passages here and there—in the chief theme when possible, at the beginning of the *dolce* section, and so on. The rest must be technical ability, with shading made clear but not overdone.

This piece is an excellent example of the older style of ornamentation in music. The frequent embellish-

ments in such works are the most doubtful legacy we have received from the old composers. Many teachers disagree as to their execution. Even the authorities of early times differ from one another. Carl Philipp Emanuel Bach, for instance, and Leopold Mozart (the composer's father and teacher) sometimes contradict each other absolutely.

Referring to the section on turns in the article on Doubtful Points, it will be found that most of the turns in this rondo are clear enough in intention. Turns after dotted notes, which give the note half its value, a descending triplet with the note in the middle filling the other half of the value, and the note again taking the value of the dot, will be found on p. 576, bar 17, p. 577, bar 11, and in later appearances of the same theme. The turn on p. 576, bar 7, becomes a quintolet of 32nd notes, and the three on p. 577, bars 8 and 9, quintolets of 64th notes. The last three, with the turn over the note, might be quadruplets, but as they begin little three-noted figures, they may be held important enough to have the quintolet shape and begin on the note printed. But on p. 585, bar 4, we find a turn over a note that is to be taken as a quadruplet. Turns like those in bar 4 of the *dolce* section cause the note to be held for half of its value, and followed by four 32nd notes. The turn after the long note in bar 14, p. 576, should be given as four 64th notes, if possible.

The little trill in the measure before the last on p. 583 may consist of five or seven notes, beginning and ending on E. The mordent near the end of p. 585 (an upward mordent, or *Praller* type) must be given as a triplet of 32nd notes. The various grace-notes (as always with short grace-notes) must start on the beat, and not before it. The portamento at the top of p. 580 is the usual pianist's portamento—not a

staccato, but a linking of the two E's in which both are given a slightly pressing accent, and very slightly separated from each other. The *staccato* effects in the *dolce* theme must be given by the finger, which should be lifted as much as the speed will permit. Clearness is the chief requisite in performance; and if this is present, the clean-cut form of such a work becomes fully evident.

Gounod, Elgar, and others consider Mozart incomparable, and for his time he was a master of clear expression, if not a radical pioneer. This rondo can hardly show the balance of his later symphonies, or the brightness of his opera scores, but a light and accurate style of playing will make it a solo of sufficient charm and delicacy.

MELODIE—Paderewski

["*World's Best Music,*" Vol. III, p. 697.]

This piece is one long mellifluous strain, constructed, if we may use so prosaic a word, in the familiar "song form." Melody here comes as readily to the composer as the song of the nightingale which pours forth its golden notes unbidden with artless ease. The form is, an eight-bar phrase, with enriched repetition, a middle section still more rich in imitative work, lasting to the cadenza, and the theme again at 37, with a highly developed coda which may be said to begin at 53. The touch required for the opening cantabile is that "kneading out of the notes by the fleshy part of the finger with the keys pressed as though with a boneless hand and fingers of velvet; the keys should be felt rather than struck." So wrote Thalberg, who himself possessed an extraordinary rich and full tone.

First the student must appreciate the careful and

painstaking way in which the work has been fingered, leaving nothing in doubt, although in one or two places, for instance, bar 19, it is only fingered for a large hand. Yet the fingering of this bar is instructive—the object is to permit the upper slurred notes of the left hand to be *legato*. The melody is marked "sonore," and may be played with a big sonorous tone such as described above, taking care to phrase it according to the long slurs. The accompaniment all through is difficult and deserves to be studied alone, with the pedal from start to finish, until it sounds as free and easy as though you had three hands, one for the melody and *two* for the accompaniment. At bar 10 an *obbligato* part appears, taken from the ninth bar. The function of bars 10-11 is not easy. The sliding fingering in the melody, bar 13, shows you again how all important is the carrying forward of the tone. The second strain begins at 19, with the same rhythm as bar 3, showing no great contrast; but the added interest is in the canonic imitation a bar later in the left hand; this is no mere accompaniment but an additional melody, albeit the same. If one marks the first quarter, respectively, of bars 19, 20, also 23-24, preferably with a red pencil, he will see the meaning, and imitate the first theme. Make a ritard at bar 22. The following passage of eleven eighths is thrice sequentially treated but not this time in imitation; instead there appears a new accompanying theme in bar 27. The left hand of these bars is particularly hard to play smoothly, with equal prominence to the upper theme. Do not slacken or lose your hold of the tone in bar 33, but keep it up strong till the melody returns afterward with full *forte* tone. At bar 41 the music again shows how careful one must be not to break the *legato* melody; slide the two thumbs on the tied note without striking again. At bar 43, a good

command of the keyboard is necessary; one "must know his way well about." The left hand chords, marked with a wavy line, at bar 49, are difficult; also the "con passione" bars will require practice before freedom and strength are obtained. When the leaping accompaniment has been made comfortable in bar 75, the final melody at the "calando" must be played with Thalberg's touch.

WITCHES' DANCE—Paganini

["*World's Best Music*," Vol. I, p. 213.]

Nicolo Paganini was born in 1784, and died in 1840. He became the greatest master of violin-playing that the world has ever seen, and wrote pieces so difficult that his successors have been unable to play some of them. His boyhood was saddened by the harshness of his father, but, as in Beethoven's case, this did not turn him away from music. After leaving the parental roof he spent much time and money in gambling, and was almost compelled to sell his violin. Retiring from this pursuit, he spent three years at the castle of a noble lady. She was a great admirer of the guitar, and we find Paganini writing for that instrument. Some of his quartets for guitar and strings have been rediscovered recently, and found very interesting. After this period he stayed at the court of Princess Eliza of Lucca. Here he took up the violin again, and began to work on the single strings. This habit arose from his admiration for a certain lady, as he wrote for her a love-dialogue between two of the violin strings. This sort of work gave him great facility on the G-string. Some years later the breaking of an E-string in a concert found

him fully prepared to play the most difficult pieces on three strings.

Paganini was a strange personality—tall, thin, and cadaverous, with luminous eyes. His great technique, combined with his weird appearance, led to the story that he was aided by the devil; and many of the credulous Italian auditors believed that they had seen the Evil One standing with the performer. Other calumnies pursued him, too. It was said that his facility on the G-string came from an eight years' stay in prison, where the dampness made all his violin strings break except the lowest one. The reason assigned for his imprisonment, according to the story, was the murder of his rival in the presence of his mistress. From the date usually given for this event, we find that it must have taken place when Paganini was seven years old. In reality, he lived with his father until fifteen, and after that was constantly before the public except in the guitar period. These stories, however, must have had much advertising value, of the press-agent variety.

Paganini's skill was almost beyond belief. When he came to Naples, for instance, a number of musicians, jealous of his fame, tried to set a snare for him. They engaged the young composer Danna to write a piece filled with passages of the utmost difficulty, which Paganini was asked to read at sight. He understood the trap, but so great was his skill that he needed only the merest glance at the work, after which he played it with perfect ease. Many people thought he must have some "secret"; and it is a fact that he imparted to his fifteen-year-old pupil, Catarina Colcagno, a brilliance of style that astonished all Italy. The thin strings used by Paganini enabled him to reach very high harmonics; and he would sometimes tune the instrument a semitone too high, and

finger a piece a semitone lower than written, getting the same pitch as printed, but a much more brilliant tone. Except for little tricks like this, hard work was probably Paganini's only secret. When he was once stopping at a hotel, his neighbor in the next room tried to peep in upon the genius, and see if the devil were really giving him aid and comfort. The looker-on saw no evil vision, however, but merely a tall, thin man practising incessantly certain difficult fingerings, without using the bow at all.

The Witches' Dance, then, will be found full of technical difficulties, hard enough for piano, though much harder for violin. The *maestoso* must be made impressive, as if introducing us to some majestic scene where the dance is to take place. The *larghetto* is broken up by rapid 64th notes, as if the witches were having little preliminary try-outs. Then comes the theme and variations, with the dance starting in slow and measured style, but growing wilder and wilder. This piece is a constant study in runs and *arpeggios,* which should be given in as striking a manner as possible. The strongest contrasts are in place here, as part of the requisite *diablerie.* In spite of the violin origin of the work, the little snatches of melody are not to be made *legato,* as that would not suit the subject. Let everything be as brilliant as possible, and all the variations (except the *piu lento* and *minore* sections) full of the liveliest motion.

SERENADE—Pierné

["*World's Best Music,*" Vol. II, p. 349.]

Henri Constant Gabriel Pierné was born in Metz in 1863. He studied at the Paris Conservatoire, his greatest teacher being César Franck. The latter had

many famous men of the present as pupils, and the new French school, with its variety and delicacy, is largely the outcome of Franck's teaching. Debussy followed independent and unusual paths, and was not very amenable to Franck's influence, although he wrote in the older and even more conventional style of Massenet when trying for the Prix de Rome. Debussy won this with his "Prodigal Son," which proved that he could write melodious music in spite of his later style of rather vague and involved tone-pictures. Fauré was another of the group. D'Indy has achieved a high position, perhaps the highest among Franck's pupils; but Pierné is not behind him in popularity.

Pierné wrote a very graphic "Nuit de Noël," picturing Christmas Eve in a war-camp. The soldiers cease fighting, and think of the old Noëls (Christmas Songs) that they used to sing at home. The picture of the battle-field, covered by snow, is very pathetic.

Another unusual piece is "L'An Mil'," or the year 1000. In this he pictures the anticipation of the second coming of Christ, which was predicted for that year. He introduces the mediæval "Fools' Mass" and the religious "Feast of the Ass," a sort of sacred comedy.

But his first great success was his "Children's Crusade." This pictures an actual event, the uprising of the children in an attempt to march to the Holy Land; and it is full of beautiful and dramatic effects. This work took high rank in Paris, and won success in many countries. Pierné is also an organist. He succeeded Franck at the church of St. Clotilde in 1890, but resigned eight years later. The success of the "Children's Crusade" led Pierné to write "The Children at Bethlehem." In this work there is a peculiar scene in the stable, a duet between the ox and the ass, in which the ox is bass and the ass tenor.

It has caused many jokes at the expense of asinine tenors. On the whole, these singers fare rather badly at times, for Von Bülow once said, "The tenor is not a voice, but a disease."

In the Serenade, Pierné has given the work its true song-like character. The rhythm of the left hand, which is carried entirely through the piece, is exactly that of the Polonaise, and will be found in Chopin's "Military Polonaise;" but here it is used in a softer and daintier fashion, and lacks the fire and passion of the stately Polish dance. The phrases are clean-cut enough in style, but are extended and altered here and there in a way that causes the most pleasing variety of effect.

After the four bars of introduction, keep the theme clear, as if it were voice against instrument. Notice the *staccato* over the fourth note of the little opening figure, as it adds much to the piquant effect whenever it occurs. In bars 12 and 13, p. 349, bring out the short imitation of the figure in the left hand. On p. 350, give full effect to the *crescendo* in bar 3; let the next *crescendo* begin at the middle of bar 9, culminating on the first note in bar 11, and then diminishing. Give some emphasis to the modulation in bar 18, and the subsequent new material. Avoid much *legato* in the *scherzando* on p. 351, but give sudden little contrasts of power. In the five bars before the *a tempo,* make the first two distinct, and the last three successively softer, even to *pianissimo,* so that the returning theme will come in clearly. This is played as before, with the close a little strong at first and then very soft. The modulations and figures in this piece are remarkably attractive, and should be given with as much delicate brightness and expression as possible.

POUPÉE VALSANTE—Poldini

["*World's Best Music*," Vol. V, p. 1186.]

Eduard Poldini was born June 13, 1869, in Buda-Pesth, Hungary. Among his compositions is an opera in one act, "The Vagabond and the Princess." This is based on a story by Hans Christian Andersen, in which the princess gets into trouble by refusing a prince while he is disguised as a vagabond. It was given with some success at Buda-Pesth in 1903. Poldini has written several piquant little fairy operas, of the juvenile order. His melodic style is rather simple, but in exquisite taste, and often remarkably original.

The Waltzing Doll (which is a translation of the title of this piece) is a dainty little tone-picture, which might be a companion piece to Liadow's "Musical Box." Like the latter, it represents automatic motion, and must be played in a mechanical and rhythmic style. It has not much variety in the bass at first, but tinkles away merrily in the upper register. Yet the bass part must not be neglected, and on part of p. 1189 it even carries the melody.

The piece may be regarded as a first rondo, extended by repeat dots. The chief theme, swingy in style, comes after four bars of introduction, and is repeated. Then comes the side-section, after the double-bar on p. 1187. This runs its course in smoother style, and leads back gradually into the chief theme. The coda (line 3, p. 1189) is rather long for such a small work, but as it is made up wholly of reminiscent material, we can hardly make the piece into a larger form.

The automatic character of the dance is well indicated by the *staccato* phrases in the chief theme. The

legato of the true waltz is not wanted, for the mechanical character to be suggested makes the work more like the German hop-waltz. The accents after the grace-notes should be bright, but not too heavy. As the theme is marked *scherzando,* which means jestingly, little exaggerations of effect here and there will not be out of place.

The side-section does not seem to divide itself into any regular periodical structure, or the work would become a simple three-part song-form. The phrasing, however, is quite clear, as the music separates very definitely into groups of four measures each. Here we find a more *legato* style, though it is still not to be made quite so smooth as the true waltz. The *tempo* must be kept rather quick all through. Waltzes in long-held notes, like the popular selection from "The Chocolate Soldier," for example, may be made rather slow; but this piece needs no languishing expression, nor is it to be kept slow for dancing purposes. Be sure to bring out the melody-notes of the right-hand part, which are duly marked with upward stems. Notice that the long-held A at the end of p. 1187 is carried over to the next page as the first note of the four-bar phrase there. Make these phrases always expressive, swelling in the first two bars and softening off in the third and fourth measures. The use of the pedal should help to give expression.

In the first theme, the use of the wedge-shaped apostrophe may be taken to imply accent as well as a quick *staccato.*

In the coda (*cantabile*) be sure to bring out the four-bar phrase of the side-section, noting that the melody is now in the left hand. Here, as also in the preceding appearance of the side-section material, make a little climax in the third and fourth of the four-bar groups. After the softening that begins in

bar 14 of this passage (bottom of p. 1189), the right hand takes the melody again. Let the pretty little two-bar figure here ring out fairly well the first time, but a little softer in its transposed position on p. 1190. Then work up to the climax (the only *f* in the entire piece), and shade off to the final suggestion of the chief theme, which must now die away to the utmost softness.

PRELUDE—Rachmaninoff

["*World's Best Music*," Vol. II, p. 439.]

This piano piece is an instance of the "barbaric revelry" with which the young Russian school blends its Western thought in such a fascinating manner. I have never been in Russia, the land of bells, but I have heard the Cathedral bells of Cologne on a festival, when the streets and lanes seemed inundated with glorious bell-music. Perhaps owing to their enormous weight and size such bell-ringing has a greater dignity and splendor than our own. In this Prelude one feels instinctively the vibrating hum of bells. Glinka relates in his memoirs how the great religious ceremonies of his church filled his heart with poetic enthusiasm. He says, when a boy, he was above everything ravished by the sound of the bells, and imitated their tones by pounding with all his force upon the brass and copper vessels in his father's house.

The string tone of the piano, an instrument of percussion, dies away like a bell, and the deep notes of the modern piano, with its full resonance, may have suggested this medium to the composer. When spelling out the difficult chords, may I plead for the poor instrument—do not let your vigor run away with

you as it did with Glinka pounding his brass vessels, and make it cringe. When you have mastered the Prelude then you may occasionally give your enthusiasm full play. Of course, the pedal must be used for each of the first three bell notes, for when the pedal is down all the strings are free to vibrate, and in a well tuned instrument the richer are the resultant harmonics; even if you strike but one note more strings than one will actually vibrate in sympathy. Therefore see that your pedal is down before you strike each "clang."

The eighths which begin bar 3, may, if you like, be considered resultant harmonies from the underlying bell notes, just as I heard them fill Cologne with their music. At bar 7, that dignified movement of the eighths (perhaps representing the swaying crowds in the streets) need not disturb your equilibrium, although the pedal will be down throughout the bar; in bar 8 pedal four times, or else it will lose breadth. Notice the forbidden consecutive fifths, bar 7-8, which give it such a barbaric touch. At bar 12 make a real *legato* in the sixths, which is for the first time feasible. The middle section is mostly on a tonic pedal and very agitated. Why so agitated? Well, for the sake of contrast! Perhaps it is the turbulence of the populace on some stirring occasion. The outburst beginning bar 36 is tremendous (count the quarters aloud, it is a fine preventive). At bar 44 the great bells clang out the theme once again, and before you can play this four-stave score, you must become familiar with certain chords. The fourth chord, bar 46, is easier read as containing C-natural repeated in the next bar; but the most difficult chord to find is the similarly placed chord in 47, which consists only of *black* notes. So many young players shorten the quarter rest, bar 54; it is worth two eighths, which should be "counted";

and in the last bar but one the rest is a half, worth four eighths.

The Prelude is full of fiery exaltation, in the usual Russian minor key, drawn in big outlines and gorgeously colored.

CACHOUCHA CAPRICE—Raff

["*World's Best Music*," Vol. II, p. 454.]

Joachim Raff was born near Zurich, in 1822. He was very bright as a child, and could translate Homer at the age of seven. In his youth he became a Latin tutor, as his parents opposed a musical career; but when Mendelssohn came through Zurich on a tour, that master praised some of young Raff's compositions, and helped to get them published, after which Schumann reviewed them favorably. Raff soon settled in Cologne, and made music his life work.

Many composers, like Raff, broke into music as a profession after being trained for something else. The Bach family inherited music as a profession, but Handel met with some parental opposition at first. It is said that Handel, while still a child, concealed a small spinet in the attic of his home, so that he might play in secret. When his father went on a visit to the court of the local duke, the boy ran after the carriage until taken in; and at the court he played the spinet so well that the duke advised a musical career for him. Schumann was intended for a lawyer before his musical nature made him forsake legal studies. Berlioz was marked for a business career, too. Many of the Russian composers took up scientific pursuits, following music only as an avocation. Thus Rimsky-Korsakoff held the rank of Admiral in the navy, and Moussorgsky filled several government posts in his

roving career, and Borodin was a famous chemist.

Raff was very poor in his early days. His metronome was broken down and slow, so that his early *tempi* became too rapid on good metronomes. He had to work hard always to keep the wolf from the door. That was the reason why he wrote a great many works, and he sometimes published rather conventional ones for the sake of the cash involved. He seemed pursued with bad luck, too. Just when he was invited to receive some free help from Mendelssohn in composition, the latter died; and when Raff was recommended to the publisher Mechetti, the publisher died also, before he could help the composer. Raff settled in Weimar, where Liszt aided him. Dr. Wm. Mason spoke of Raff at Weimar as a steady worker and a remarkably brilliant conversationalist. Raff was still poor. Once he was arrested for debt, but as Liszt and Mason helped him in prison, he was really more comfortable than in his own poor quarters. They sent him pens, ink, and music paper, and "saw to it that he had good fare." Raff married in 1859. In 1863 his first symphony, "The Fatherland," won a prize. "Im Walde," in 1869, and "Lenore," in 1872, were other famous symphonies by him. In 1877 he became director of a conservatory at Frankfurt. He died in 1882, well known for his melodious works. If his music was too smooth and facile for the highest flights, it should not be too readily condemned. As with Mendelssohn, he should be judged by his best works; and such pieces as his famous Cavatina show a marvellous beauty and richness of melody.

The Cachoucha Caprice is free in form, as its name would suggest. It starts like a song-form and trio, with theme and side-theme of 16 bars each, making up a three-division song-form extended by repeat. The trio (p. 458) consists again of two 16-bar themes.

But instead of a complete return of the first part, there are merely sections and suggestions of it, alternating with reappearances of the trio. Variety of effect is wanted in every repeat, to some extent, and the composer gives this in many cases by altered musical shape of accompaniment, embellishments, and so on.

After the strong introduction (13 bars) the first theme goes clearly. The next (p. 455) must have its syncopated accents well marked, and be full of little swells and subsidences, the former usually on rising notes or figures. Chords and octaves mark the two returns of the first period, given respectively with arm and wrist motion, though the arm may help in the latter case. In the trio (p. 458) use the pedal a little in each bar, unless otherwise marked, and let the first note of each left-hand *arpeggio* sound with the right-hand chords. The return on p. 459 should be made almost like one long *crescendo*. On p. 460 the soft trio returns, and the melody notes should be made to stand out clearly from the others. The same is true of the first side-theme, on p. 461. Give a bolder style on p. 462, followed by the quieter style on p. 463, and soft bell-effects on each G above the lower staff on pp. 464 and 465. The piece must end with fullest force on p. 467. Make it always rhythmical, as the Cachoucha is a Spanish dance, much like the Bolero.

LA FILEUSE—Raff

["*World's Best Music*," Vol. II, p. 332.]

This is a piano piece, pure and simple, and seems to have been suggested by the genius of the instrument. Like a "Song without Words" there is here

no contrasting thought. It is just a pleasant melody hummed by a girl over her spinning-wheel; the whirring of the wheel is produced by the graceful *arpeggio* divided between the hands, and the song is "sung" by the little fingers of the right hand, the whirring going on unceasingly, but the voice part intermittently. Raff had a great gift of melody, and even in his figure of accompaniment he is melodious. Be sure you lift your left hand well up aloft in this figure (bar 16) after it has played its three notes. Never mind if it looks showy, so much the better here. Try and run the hands into each other until you can do it with zest and relish, then, at bar 14, they will fly off in "bravura." The effect aimed at should be great smoothness and distinctness, both so well knit together that it sounds as though played by *one* hand. At bar 16 the left begins and ends the bar, but the right hand has the additional task of carrying on the melody.

The difficulty is to make the melody "shine," and yet, with the same hand, to do justice to the moving accompaniment. What makes it still harder is the wide stretch sometimes demanded, but we will see which bars must be altered later. In this particular study, I have always recommended the use of what I call a "wheel," by which is meant a difficult technical section to be repeated over and over again (which it may or may not be necessary to alter), until by constant repetition, the discomfort, or the trick (which probably Raff could do to perfection) may be overcome. For instance, in bar 16, pencil a ring round the eight notes which begin on D sharp, and repeat them over many times. Other "wheels" at bars 18, 26 (more difficult), 30 and 32; but you will experiment yourself and find the remainder. The novelty of the motion is the curious call on the pointing-finger to move its tip to the next scale note.

The notes you will probably have to omit are the fourth from the end of bar 24; similarly 27. Keep the pedal well down for six bars at 49, for it is all one chord, the diminished seventh, and it should terminate at bar 55 with a sudden quietude.

Those few notes at 90 which form a connecting link are mostly hurried and spoilt, but the "boggle," mostly with amateurs, takes place at the passage at 104. If you will measure off six and four notes alternately from the thumb it will help you. All are black keys here, and therefore give little fingerhold, but the disadvantage is repaid by the beauty of this rare key.

ZIGEUNERWEISEN—Sarasate

["*World's Best Music*," Vol. I, p. 247.]

Pablo de Sarasate was born in Spain in 1844. He studied at Paris, with Alard, and soon became a great violinist. He travelled at least as much as any musician, visiting places as far apart as Moscow and Portugal, Great Britain and Italy, and even much of North and South America. His tone was very sympathetic, and he literally "sang on the instrument." He did all his practising in the summer, and would play almost nothing, on his tours, except his concert programmes. He used to poke fun at those who had to be "scraping the strings" all the time, and he would burlesque them by playing with grimaces and pretending to make hard work of it. He would never teach, but devoted himself wholly to playing. He died in 1908.

Lalo's violin concerto and Symphonie Espagnole are dedicated to him, also Mackenzie's violin concerto. He went over the latter with the composer, and in spite of his short-sightedness read it off perfectly. He stopped

only twice to comment, in spite of the composer's fear that he would ask for many alterations. Sarasate was absent-minded in a way, being concentrated wholly on whatever attracted his attention. This got him into trouble when playing the Mackenzie concerto informally for some students at the Royal Academy of Music. He started the work an octave too high; the composer, at the piano, said nothing but smiled at the pupils. Sarasate kept on, but found things more and more troublesome, until at last he found something that proved impossible, and stopped. The students had a good laugh, after which he started over on the proper pitch. He met a somewhat similar mishap in playing the same composer's "Pibroch" for an English festival. This time he began with the second section, and kept on until some one showed him the manuscript.

Zigeunerweisen means in Gypsy style. The Gypsy music, mentioned in the description of the Rakoczy March, is most striking and effective, and although Sarasate may have had the Spanish Gypsies in mind, the Hungarian Gypsy style is found in the piece, as the two settlements of this wandering tribe have about the same music. In Hungary the Gypsy bands are well worth hearing. The leader will play his violin most expressively, and the rest, familiar with the tune, will improvise an accompaniment, if they do not know it already. The music begins slowly. It drags along more and more sadly, until it seems almost ready to stop for very anguish. This section is called the Lassan. Then suddenly a rapid, spirited theme flashes out, and from this point on the music grows more and more fast and wild, until the end is reached. That part is the Friska. Sarasate has made such a contrast (after the page of introduction) between the *lento* and *allegro* sections. The Gypsy scale is particularly striking (that in A minor being A, B, C, D-sharp, E, F,

G-sharp, A), as it has two augmented seconds. Many examples of these augmented intervals are found in the piece, as in bar 5.

This composition is a good study in cadenza notes and other rapid runs. In measure 4 we find a 21-note group, which, however, does not divide by 7's, but by 6's, with three extra notes added. In bar 9 the 9 against 8 need practice, and here, as elsewhere, the sextolet should not be played as two triplets unless so marked or obviously demanded. The *lento,* in spite of its disjointed appearance, divides into 8-bar periods. The rapid notes prevent much "swing," but the rhythm may be kept fairly noticeable. In the still slower section, note the odd, improvisational form of the first 12-bar passage, and also the dying away at the end in true Gypsy fashion. The *allegro,* too, is a little improvisational in style. It is practically a song-form with trio, the latter being in the key of A; but the song-form consists of four short themes in succession. All of these go very rapidly, and the dynamic marks show clearly the contrasts intended. But in piano playing almost no passage is to be taken at an unchanging degree of power. The late conductor Gustav Mahler illustrated this for orchestra, giving a continual series of little changes and variations of power instead of keeping a fixed degree of force. This process made familiar works seem new and interesting. In this movement there are contrasts enough to guide the player for the most part, but the third theme (and the one that replaces it later on) should be relieved of monotony. Little swells on the upward scales in the first case, and subsidences on the downward run, will be sufficient. In the return (the third theme starts with the last staff on p. 254) the accents will break the monotony, and the fifth and sixth bars may be taken a little louder than the others in the phrase.

But the pace is so rapid that these changes need not be very strongly marked.

POLISH DANCE—Scharwenka

[*"World's Best Music,"* Vol. V, p. 1344.]

There are two Scharwenkas who are celebrated as composers, Francis Xaver Scharwenka (he has now dropped the first name) who composed this piece, and his brother, Ludwig Philipp Scharwenka. Both have written in the largest forms, but Xaver has achieved the greater number of successes. His first piano concerto (he has written four) is a very striking composition; his opera "Mataswintha" is highly spoken of; but among his smaller works the Polish Dance has gone all over the world.

Xaver Scharwenka is himself a brilliant pianist, and both he and his brother are successful teachers. They founded a Scharwenka Conservatory in Berlin, which was afterward united with the Klindworth Conservatory. The two brothers came to New York, and founded another Conservatory there in 1891, but afterward went back to teach in Germany again. They are of Polish birth and parentage, Xaver having been born in the province of Posen on January 6, 1850.

The present writer met Xaver Scharwenka in Copenhagen, where the composer was stopping during part of a concert tour; and the great popularity of the Polish Dance was mentioned at that time. Scharwenka was told, "You will hear the sounds of your Polish Dance as you approach America, for all New York is playing it." The writer recalls the fact that when Scharwenka had found this work constantly played in our country, he said, "At any rate, the Americans cannot say that my works lack Polish!"

After he had been in New York a year, the present writer asked him what he thought of the American pupil. "Excellent here," he replied (pointing to his fingers) "but very poor here" (pointing to his head). This criticism may be taken to heart by many an American student. The theoretical education must go hand-in-hand with the technical, or a poor result will be attained.

The work is somewhat in the Mazurka vein, with its many syncopations and accented structure of accompaniment. In shape it is a song-form and trio, with one striking exception in the guise of an interpolation. The student will readily find the three-division song-form filling the first page and the first two lines of the second. Play this with considerable forearm action on the syncopations in the chief theme, but give a smoother finger-action in the second theme, making a good contrast between the two.

The trio is in two-period form, with partial return, each period being repeated. The phrases here are each four measures long. The little introduction of four bars plays an important part. Give it sweetly, and in rather free *tempo* at first. When it comes back slightly changed (top of p. 1346) let it be like a pleasing memory, pensively played.

Then the whole first part returns. But while the countertheme is in full swing, it suddenly becomes slow, pauses a little, and then stops (bottom of p. 1346), but without a cadence. Now memories of the trio come back, and must be played in a far more dreamy and irregular manner than before, until another pause is reached (end of line 3, p. 1347). Then suddenly brush away all dreaming, plunge into the chief theme, and play it to the end with more spirit and resolution than ever.

The contrasts of pensive dreaminess and bold in-

souciance are immensely effective, and the simple device of interpolating parts of the trio in the return of the first section gives splendid opportunity for a strikingly poetic style of performance.

As a rule, the young composer should not take liberties with form, though he may vary it, within judicious limits, and obtain excellent effects thereby. Many great musicians have disregarded rules, but in such cases the results justify their action.

IMPROMPTU—Schubert

["*World's Best Music*," Vol. I, p. 156.]

This tender little lyric remains in my memory as played the last time I heard that grand old master Charles Halle perform. It just suited his quiet, ineffusive style of playing. Amateurs so often exceed the speed which this leisurely moving piece will bear—even in the Trio there is no necessity for brilliance. What bountiful melody and lovely transition! We hear to-day so many wonderful transitions, but the fount of melody seems somewhat dry.

The accented second beat is very characteristic of Schubert, but it very often disturbs a young player's idea of triple time. If in doubt I would advise you to strike the tenor note three times in each bar, as in bar 3, until you are satisfied you feel the correct time. It is surprising how many can find a wrong time—and yet they do. As a general rule dotted notes do not receive their full value; indeed, in many cases, they may be held down, if anything, rather longer than their value.

Take the melody notes in bar 3 specially under your care and lengthen the E-flat in bar 7 somewhat. The turn, bar 15, consists of five equal notes. The pedal

is very effective for the repeated chords at the double bar, but its absence is quite as effective in bar 19.

The Trio, like the Allegretto, has the left thumb on the dominant which should sound like a horn note, suggested by the accent over each. The difficulty is one of part-playing, one part overlaps the other. Although the bass notes are not slurred they should last one until the other, the horn note in the tenor being quite independent and a prominent feature of the music. It will be well to compare the third and fourth bars after both double bars; the difficulty here is not great, but lies in the constant change of note. Perhaps a slight *ritard* on the fourth bar in each case will assist you. Keep the pedal down for six bars during the A major *arpeggio,* the first inversion of which is difficult, having the thumb on the black note.

The trill on two black keys must end with a graceful turn before the inharmonically changed note. What bungling and rumbling have we not heard at this passage? Start with thumb on A, and in groups of thirty-seconds and a *ritard* on the added E-sharp you will run round neatly on to the same note, G-sharp, otherwise A-flat. When you have mastered this, make a melting trill, but do not forget the *ritard* at the finish.

SLUMBER SONG—Schumann

["*World's Best Music,*" Vol. V, p. 1284.]

Probably one of the oldest forms of music came from a mother's voice as she rocked her infant's cradle. A collection of the cradles of each nation would be interesting, and so, too, the words of their lullabies not necessarily set to music. Several beautiful modern examples arise in the mind as we recall the "Berceuse"

of Chopin, the "Wiegenlied" of Henselt, the little song, "Guten Abend Gute Nacht" of Brahms, the "Berceuse" of Grieg and the "Schlummerlied" of Schumann. The two last named have each a contrasted middle section; Grieg portrays a turbulent young viking who breaks out in a violent temper that will not be easily lulled; Schumann only slightly changes the mood, but alters the figure; thus his crooning is like all the others in its soothing repetition.

In playing it try to keep the two component items, the voice of the mother and the rocking of the cradle quite distinct in your mind. This is not so easy to do at bar 11, which, compared with bar 3, has part of the accompaniment in the right hand, and is therefore more difficult to play smoothly. As previously pointed out, 6/8 time often troubles those young players who are wanting in rhythm; if they would count and feel three eighths, and, if necessary, strike the tied note so that each half bar becomes alike in rhythm, the tied note might be adhered to eventually, then the even rocking motion would not become a wriggle. But to refer again to bar 3, small hands had better use five on the first sixteenth note of the group, and thumb on the corresponding E-flat, making an octave under the fingers in each case; a similar method may be useful in bar 9, so as to disturb as little as possible the first note of the melody, which must be the finest "cantabile" you are capable of. At bar 13, the eighths with flags turned down must also not disturb the melody of the four long notes under one slur. In bar 19 you may play the second melody eighth with the last of the group beneath, but if you are a "stickler for propriety," place it with the sixteenth note immediately beneath it, then it will sound as Schumann intended.

We now come to the middle section; the four bars

in the key of the mediant, which bears a minor third, are followed by four bars in the dominant, and then returns to the tonic, G minor. At the second bar we have a little point of imitation which is seldom absent in Schumann's music, and very pretty it is, although, being beyond an octave, young players mostly bungle; it is best played by three thumbs running, and if you wait a little longer on the dissonant note, so much the better.

The coda, on a tonic pedal, with its reminiscence, in the inner parts, of the bar 3 of the "lied," is so often spoiled that you may need reminding that a good beginning may have a bad ending; let us hope not in this case.

REVERIE—SCHÜTT

["*World's Best Music*," Vol. III, p. 680.]

Although Edward Schütt's name sounds German, he was born in St. Petersburg, and studied in the great Russian conservatory in that city. He afterward studied at Leipsic, in Germany. He has composed a good piano concerto, as well as other large works, but he is most widely known by his shorter pieces. In the article on The Dance in Music, attention is drawn to the fact that modern dance music is not usually of a high standard; but Schütt has written dance music of the best character. His Valse Mignonne, Valse Bluette, Valse à la Bien Aimée, and other dances, are not only attractive in melody, but harmonious, well-contrasted, and altogether interesting in style. His work should be a model for those who wish to elevate the more popular style of dance music.

The Reverie is a notable study in harmonic variety. Schumann's Traümerei is a reverie, and both words

mean a dream-effect; but while the harmonies are simple and straightforward with Schumann, in this piece they are varied and blended with the most striking originality. In consequence the Reverie should be played with every note clearly sounded, although the melody in the right hand must naturally be given full prominence. The little two-note figure that appears at first in the left hand (in the G clef) is also to be slightly emphasized. This figure, which is put against the melody, is found with more or less clearness in almost every measure. The first of the two notes should be given with a full tone, almost like a syncopation, and firm pressure of the finger; while the second note is to be made lighter and shortened a little. This figure adds much to the expressiveness of the piece, and must be given full effect when against the whole notes of the melody.

The form of the piece will be a guide to the phrasing. The first period is made of two eight-bar ideas, that divide off into groups of two measures each. The same two-measure effect persists for a while in the episode that follows, though the *crescendo ed animato* passage is more free. The four measures *calando* form a returning passage, to be given in the style of the first theme. Then comes an abbreviated return, the second of the eight-bar phrases being lengthened to ten; and the coda continues in the same style.

The melody of the first period is to sing itself very smoothly, and its notes must have the chief emphasis whenever they come against the two-note figure. The whole-note in measure 2 is to be a little lighter than the preceding whole-note, shading off for the *crescendo* in bars 3 to 6. In general, the differences in power must be made very marked, for the sake of the expression, as the tempo is too slow to permit of rubato. Bars 7 and 8 are soft again, though the *crescendo* in

them must not be omitted. Bars 13 and 14 should each be clear on the first note, soft on the next three, and swelling on the last four. The evaded cadence in bar 16 (and in the later recurrence) must be made clear as well as retarded.

The episode may be quite animated, for contrast, and should sink almost to a whisper, to let the next *animato* make another contrast. Now we reach the climax of power, and full force, with even a little acceleration, is needed at the top of p. 682. Then comes a gradual relaxing of power and speed, sinking into the return of the theme. In the coda, the two-note figure may be begun with some emphasis, and allowed to die away gradually.

This piece is simple in style, but its varied modulations are masterly, and the contrasts of style, power, and expression make it a real musical gem.

RUSTLE OF SPRING—Sinding

["*World's Best Music*," Vol. V, p. 1348.]

Sinding is a Scandinavian composer best known in our country by this charming piece. In the North of Europe the coming of spring is very sudden, the snows melt fast, the meadows become green all at once, the song of birds, like the river, bursts forth in full flood, and once again men forget the "long and dreary winter" and look forward to the warmth of summer. Just as the rustling silk skirts of a lady's dress in approaching a room announce her coming, so before spring comes, there seems a curious lull in Dame Nature, as though she yawned before awakening; there is a dreamlike rustling in the air, before men can say "Spring is come"!

From experience I find few young players able to

play this piece in time, and therefore recommend that great corrector, the metronome. It is all very well to grumble and object to its use, but until you can keep strict time with its four eighths in the bar (at a slow pace if you like), you are never quite sure of the relative values. And this uncertainty spoils all.

Another feature is the ample use of the pedal which gives effect to the aforementioned rustling. Of course, it must be governed by rule; never make a chord unclean by bringing over even a part of the preceding chord. In this edition there are no directions, except the general one, but each bar should have the pedal down once, perhaps twice. There are two exceptions, bars 45, 46.

It begins beautifully in an exceptional manner, not on the tonic chord, but on the relative minor which gives a somewhat wistful effect. Bar 1: hold the second melody note down with the fourth finger to its full value and observe the last note of the *arpeggio* is *missing*. Strive to make the left hand melody interesting and coherent, and play it as a 'cello player would, with enjoyment. We pianists rarely get hold of the art of melody playing, and this is why even the partial study of a stringed instrument is so good for a pianist.

Make the ascending passages, bars 4 and 8, become louder as they approach the initial note of the melody. Bar 10 provides a "ticklish" bit of work; see that the scale ends quite undisturbed on C, which is all important. Perhaps it will be well to let the *arpeggio* of seven notes finish a little before its time, so that the three consecutive C's may come out clearly—the first C ends the *arpeggio,* the second finishes the melody scale and the third begins the new *arpeggio*. Beware of a cramped way of treating the passage, and try to separate the two things mentally, the tune and the

accompaniment. Bar 15: make each short note in the left hand fit in exactly with its right hand fellow, and pedal twice in the bar. Bar 18: let the tied note fit the C in treble and the two last thirty-seconds in the next bar, also, fit their right hand fellow-notes (test it with the metronome). Bar 31: reverse the procedure and study the subject in right hand, also note the C-sharp in 33 and the C-flat in 37 if you would play it from memory.

A few more remarks on the "time"—in bar 31, make up the group of five notes of two and three and see how slow is the bar 33; the seven of 40 may be three and four; but the most frequent defect is in bar 49, where the dot is neglected, thus robbing the first note of the bar, which should have, when rightly played, a curious halting effect, coming as it does twice. The cadenza at 45 may be very broad "ad libitum." Slide the fifth finger (tied note) at 50, 54 over to the fourth, and see that, notwithstanding the naturals in 51, it is a minor chord. Lazy ones mostly repeat A in bar 56 instead of a new note G. The second section of the piece returns at 47 with the ascending four bar sequence, repeats a note higher at 51, and partially repeats at 55. Each should increase in loudness till the crashing *ff* notes, when the pedal might, for the sake of resonance, be used twice in each bar. It will perhaps be advisable to leave out the low E-flat in 57; few hands can reach it, and the big tone must not suffer on its account. Notice also the continued presence of the dominant A-flat in each chord, right and left. Of course, at 61 the pedal may stay down for four bars. Compare bars 31 and 91, where the leap down is shortened; this is important if you would play from memory. Lift out the left hand at 100, and I have finished.

RONDOLETTO—Spohr

["*World's Best Music*," Vol. III, p. 746.]

The terminations "etto" and "ino" are Italian diminutives. Thus a Scherzino is a small Scherzo, and a Rondoletto a small Rondo. The word rondo means round, signifying, not the part-song called a round (which is really a canon), but a piece which comes around to the chief theme after using other material. It may be worth while to explain here to the beginner that "Op. 149" means the work that the composer numbered as his 149th in order of publication. Beethoven was the first great composer to employ this method constantly. When he reached the age of 25, he published three instrumental trios which he marked Opus 1. This is not saying that he had written nothing before, but it showed that he held these trios as the first work that he considered worth numbering. An opus, it will be seen, is not necessarily a single work, but always a single publication. It is often hard to identify a work without opus number. Thus if we speak of a Haydn symphony in G major we do not know which one is to be chosen from the several that he wrote in that key, and we cannot give it a number without mentioning also in what edition or catalogue it is given that number, as different publishers often have different numeration in their lists.

Spohr was a melodious composer, who held to form quite strictly, although he made some experiments in extended shape. Sometimes he grew too fluent in his modulations. Weber was more direct in style, and in comparison it was said of Spohr that he resembled a man who would not enter the obviously open door to the close of a composition, but would circle around the house and finally jump through some unexpected

window. This Rondoletto is comparatively clear, but Spohr's overchromatic style caused some monotony, and gave Weber the chance to become the real founder of the German romantic school of opera. When Spohr died, his widow, herself famous as a harpist, said of him, "He has gone to the only place where his music can be excelled." It is said that another widow adopted this idea for an epitaph, but unfortunately the husband in the second case was a maker of fireworks. Even without any such mistaken significance, the praise was too great in Spohr's case.

The piece is naturally in rondo form, with the main and contrasting sections both in three-part form. The returning passage in the first section (bars 16 to 21 inclusive) is a good example of linked effect, as its first chord ends the countertheme as well as beginning the three two-measure groups that lead to the return of theme. To show this linking, make the passage very rhythmic, bringing out clearly, though softly, the three-note figure taken from the first period, and precede it by a slight retarding in the last full measure of the countertheme.

The periods are eight bars long, dividing into equal halves, though an extended consequent comes at the end of the first section, which makes the coda begin really in the fifth measure on p. 750, with another linking effect. The theme of the first eight measures should be kept *grazioso,* and in consequence the *Fz* chords must not be excessively loud, but merely strong in contrast. The countertheme of Section I (bars 9 to 16) may have a bolder style. The G in parentheses in bar 22 occurs for the left hand, but is printed also with the right to show the thematic structure. The harmonic change in bar 27 may be emphasized a little, and more power employed from there to the next cadence, to make a good contrast with the new

section that follows. Still more brilliance may be used when this passage recurs in the D. C., while the coda brings back the light opening figure in contrast, and must be taken smoothly.

The melody of the contrasting section, put against triplets, must be fluent and *legato,* with accents not exaggerated. The thirds at the end of the second eight-measure period may be practised separately until smooth and rippling. The returning passage for the D. C. must shade off and slow up on its last two or three notes to allow the first theme sufficient prominence when the main section returns.

NOCTURNE—Thalberg

["*World's Best Music,*" Vol. III, p. 567.]

When Sigismond Thalberg came to America, to give piano recitals, he found that his best work was not appreciated here. So he began to adopt a more popular style, giving variations on "Home, Sweet Home," "The Last Rose of Summer," "Lily Dale," and so forth, with *arpeggio* sweeps up and down the keyboard between every few notes of the melody. This rather meretricious display of tonic, dominant, and subdominant fireworks took like wild-fire here, and even succeeded when brought back to Europe. Something of the sort may be seen in Kuhe's "Cujus Animam," on p. 391.

If Thalberg had toured America now, instead of in 1857, he would have found us ready to appreciate the best he could give. For he was a true artist, in spite of the abuse that came to him through Liszt's rivalry. Fétis fought for Thalberg, while Berlioz upheld Liszt; but, as usual, there was room for both, and both were world-famous. One saying of Thal-

berg's is too often true, especially in America—"Generally pupils work too much with their hands and too little with their minds." He showed himself gifted with real insight by another remark—"The performance of one three-part fugue, in moderate *tempo,* without errors, and in good style, demands and proves more talent than the most rapid and complicated *morceau.*" This was all the more striking from him, because his own pieces were often "rapid and complicated."

Thalberg was a pioneer in certain technical points. He would disperse an accompaniment between right and left hands in such a way that the melody seemed as if played by a third hand. Sometimes, indeed, he would use three staffs in writing. He taught a perfect *legato* style (see article on "Some Famous Pianists"), and his set of exercises, entitled "L'Art du Chant appliqué au Piano," is found useful by teachers even to-day. The Nocturne is a good example of this singing style, and should be given with as much melodic expression as possible.

A large hand is required to do justice to this piece, and if one does not possess the needed reach, it must be atoned for by skilful use of the pedal and quick *arpeggio* work. Sometimes a division between the two hands is necessary, as in the first beat of the *molto agitato* phrase, where the right hand must take the F below in addition to the single C printed on the upper staff.

For phrasing, the themes group themselves off mostly in six-measure ideas, with a still smaller effect of two-measure groups for the most part; although the *agitato* passage does not follow this scheme wholly. At first the pedal may be used, if desired, every time a dotted quarter note is held against two similar chords, which will allow the chords to be played without the extra work of holding the melody-note at the same

time. Naturally the melody must be made prominent, as well as *legato*. The *forte* in the fourth and tenth full measures is not to be exaggerated. The four bars of *poco agitato,* however, may be given more strongly for contrast. After the first three six-bar phrases, the seven measures of rising and falling chords must be made *legato,* and in spite of the *pp* mark they may shade away gradually, with a retard at the end, to make a contrast with the *agitato* section. The latter need not be too *legato,* but the syncopations should be clearly marked, even when not accented. Here it will be best to use no pedal, as the left-hand skips will not show due agitation if made *legato* by the pedal. After ten bars of this comes a real Thalberg touch—melody and accompaniment in the left hand, runs in the right, and a *crescendo* from *pp* to *ff*. Of course the *crescendo* must be plainly marked in the melody notes, each hand being practised separately at first. A strong continuation brings back the *legato* in the three *con duolo* measures, after which the opening phrase, with sextolets (and pedal if desired) ends the work.

Perhaps we do not find the exquisite enchantment of night á la Chopin; but there is enough expression here, as well as excellent practice in touch and *legato*.

ANDANTE CANTABILE—Tschaikowsky

["*World's Best Music*," Vol. IV, p. 1029.]

Tschaikowsky was the greatest of the Russian composers. He used many folk-songs in his orchestral and other works, but even so his own contemporaries did not call him distinctively Russian. His case was similar to that of Rubinstein, who said, "The Russians call me a German; the Germans, a Russian."

Tschaikowsky was too broadly cosmopolitan to be limited by the bonds of nationalism. Yet the Germans did not wholly approve of him. Brahms and Tschaikowsky disliked each other's music very much, and another critic, on hearing the latter's first piano concerto, said that he hoped German influence would soften the crudities of Tschaikowsky's style.

Tschaikowsky's life was much influenced by women. When he had become prominent, he began to be a target for feminine attentions. He paid little attention to these, but one letter sent to him attracted his notice. He investigated, and finally married the writer, but did not "live happily ever afterward." More potent in influence for good was the friendship of Mme. Von Meck, a woman who had become wealthy through her husband, a famous engineer. She never met Tschaikowsky, but was so impressed with his music that she sent him for some time a yearly pension of several thousand dollars, so that he might compose unfettered by poverty. She made it a condition that they were never to meet, but he could and did write her often about his work. Late in life he visited America, but his experience with the more impudent specimens of hotel employees in New York and elsewhere was decidedly unpleasant.

But in youth Tschaikowsky had the usual struggle of genius against poverty, and the string quartet (Op. 11) containing this *andante* was a direct outcome of this poverty. While the young composer was struggling to keep the wolf from the door, his friend Nicholas Rubinstein wanted him to gain public attention by a concert of his own works. Such a concert required at least one composition in the larger forms. But as the composer was too poor to hire an orchestra, he wrote this string quartet instead. The movement selected here is the second of the four, and is

so attractive that it has been arranged in almost every possible way, even including a solo for contrabass with piano accompaniment.

The work is in rondo form, with the first section shortened on its return. This section is three part at first, consisting of an 8-bar phrase repeated as consequent, an episode, and the return of the repeated phrase. The side section (staff 3, p. 1030) consists of a 16-bar period, repeated with alterations, after which a returning passage leads to a partial return of the first section, with the coda beginning in staff 4, p. 1032. The first theme of section 1 is an actual Russian folk-melody, which the composer heard at a fair in Kamenka, and noted down. The change of *tempo* (2/4 and 3/4) is a Russian trait, and the brooding melancholy of the themes is another. The chief section begins with muted violin, so the repeated phrase must be given smoothly. In bar 17 is a figure that is tossed about from instrument to instrument. Care must be taken to bring out this figure clearly in the left hand, and to emphasize it in the bass for a suggestion of violoncello.

In the side-section, which is preceded by the simplest of transition passages, do not neglect the soft pedal and the great expression demanded. Accent the first beats fully in the right hand, and soften the last two. Let the triplets swell out, and the rising figure that leads to the bar with grace-notes. Give sufficient prominence to the *basso ostinato,* the repeated four-note figure in the left hand consisting of D-flat, B-flat, A, and A-flat. As it was written for *pizzicato* (plucked strings) on the 'cello, it may be made more *staccato* than the *portamento* mark would imply. This figure, slightly altered, persists till the first section returns. The first theme is now to be worked up to a full climax in its repetitions. The figure of bar 17 is then sug-

gested again (p. 1032), and the sudden pauses should be made very mysterious and impressive.

The coda is sung out by the G-string of the violin, against whispered harmonies from the other instruments. It should grow softer and softer to the end, with the pauses picturing the true Muscovite sadness.

A good deal of *rubato* and emotional display is permitted in Tschaikowsky's works. In this one, as in all chamber-music transcriptions, care must be taken to keep all parts fairly clear, as if suggesting the different instruments.

When Arensky wrote a work to commemorate the death of Tschaikowsky, he included fragments of this movement as reminiscences,—a fitting tribute to the departed master.

TANNHÄUSER MARCH—Wagner

["*World's Best Music*," Vol. II, p. 468.]

Wagner as a composer reaches the greatest heights; but he sometimes falls far short of them. In "Tristan and Isolde," which he (and many others) held to be his best work, everything is sacrificed to intensity of expression, and the orchestra becomes a continuous series of kaleidoscopic changes of harmony. This "Sea of tone," as Wagner called it, was one of the requisites of true music-drama, and a protest against the separate numbers of the Rossini school. The Italians could put in or leave out a few extra mad scenes or drinking choruses without changing the effect greatly; but Wagner wanted an operatic score to be a unified whole. Yet fortunately for the world, Wagner the composer was not quite so rabid as Wagner the reformer. He did not forget to put beauty into his music, and even in the midst of his "contin-

uous melodic recitative" he would give beautiful orchestral *scenas,* like the Magic Fire Music, the Ride of the Valkyries, the Forest Rustling, and so on. In "Tannhäuser" he had not yet developed his more radical theories, so we find that opera more frankly popular than "Tristan," and its march widely known and admired. It is played while the minstrel knights (Minnesingers) enter the Wartburg for a contest in songs.

Wagner developed the prolixity of genius to some extent. Just as Homer or Virgil would prolong an episode through the greater part of a book, so Wagner, treating the majestic subject of Norse mythology, wrote operas that lasted four or five hours. While he carried the subject along in compelling style, he sometimes gave a few passages that were a little long-drawn-out. The character of such passages may be seen from the additions to Gluck's overture to "Iphigenia in Aulis." This led directly into the opera, and had to be given a new ending for concert purposes. Mozart finished it in much the same style that Gluck showed, but Wagner wrote an ending in which he contrasted long holding notes with the more rapid body of the overture. In his own marches, too, Wagner often showed too much empty bombast. "The Centennial March," which he wrote for America, shows this defect. He said the work was inspired by the beautiful faces of some American women he had met, but the piece suggests a rather prolix and noisy type of female. His operatic marches (in "Tannhäuser" and "Lohengrin") are much better. When Wagner settled in Venice in his old age, the citizens wished to honor him and had a band play the "Tannhäuser" march. But Wagner, holding his earlier works unworthy in comparison with his music-dramas, put his hands over his ears and ran away. The public, how-

ever, will not agree with this drastic verdict, and the "Tannhäuser" march remains a model of brilliant sonority.

Like most marches, this one is really a song-form with trio, though the repeat dots inserted for piano would alter it to a song form with repeated trio. Two clearly marked 16-bar periods form the first part. Two more serve as trio, followed by some measures of returning passage. The return of part 1 is varied, with octaves in counterpoint in the left hand, an extended consequent to the first period, and the second period altered and shortened, while a long coda follows. The piano arrangement offers excellent practice in wrist and arm work. The first period demands the latter, while the crisp left-hand chords in the second period give still more arm action. Wrist and high finger action may suffice for the first period of the trio, while after this come suggestions of scale-work and much finger *staccato*. The left-hand counterpoint in the return makes an excellent octave study. The second period needs almost the fullest arm power, reserving a slight increase for the coda, with its trumpet fanfares. As a whole, this is a piece where full power and strong contrasts are in place; and this is true of almost all opera transcriptions, for in opera the colors are laid on thickly, and dramatic effects must receive full attention.

POLISH NATIONAL DANCE—Wieniawski

[*"World's Best Music,"* Vol. I, p. 234.]

Henri Wieniawski was born at Lubin, Poland, in 1835. He took up the violin at an early age, and was sent to Paris to study it when eight years old. A

year later he began advanced work under Massart. From 1849 to 1860 he travelled with his brother Joseph, who was a pianist. In the latter year he was appointed solo violinist to the Czar of Russia, and made that country his home.

In 1872 Wieniawski came to the United States with Rubinstein. While Wieniawski could play the violin well, he was not so skilled at playing cards; and as Rubinstein possessed more technique than Wieniawski in the latter accomplishment, it often happened the pianist would pocket the salaries of both. It was therefore only fitting that Rubinstein should send Wieniawski $1,000 when the latter was old and poor and suffering in a hospital.

Wieniawski played the violin with great breadth, his tone being fuller than that of a Sarasate or even a brilliant Paganini. His tour evoked many varieties of criticism, and sometimes the reviewers held diametrically opposite views. One would say that he had technique but lacked the highest inspiration, while another would call him a master of expression in spite of technical lapses. The latter opinion was more nearly correct than the former.

Critics have a hard time at the best. They may not give way to personal likes and dislikes, but must judge compositions with a full knowledge of the various schools, and performers with regard to certain standards of technique and interpretation. At that period the character of American criticism was not very high, except in a few large cities; but the self-sufficient reviewer is still with us. Thus we find Bernard Shaw, in his critical days, stating that Paderewski "almost showed temperament," and sneering at the tune of "Maryland, my Maryland" when the English socialists set it to other words as a marching song.

Wieniawski composed a number of excellent violin pieces, of which his striking and expressive "Legende" is perhaps the most popular. The Kuyawiak, as the Polish National Dance is called, is about the same as the mazurka, which is described in this series in the directions given for Ganne's dance in that form. The Kuyawiak has an introduction in which the free, cadenza-like style of violin expression is to be imitated as much as possible. The main body of the work, in mazurka time, shows the unusual shape of song-form with trio in which the latter returns as well as the former. It will be noted that the last line is not a real coda, being merely the close of the second trio-period; but such marking is customary, for convenience in showing the finale after the D. S.

The first part of the work consists of a single 8-bar period, with repeat-dots. The passage may be strongly accented and given with due power. Note that in this work the wedge is used for full *staccato,* while the dot must here have only a *demi-staccato* effect. The wedge may be taken to imply accent also. The first (8-bar) period of the trio is repeated capriciously, which will mean with short, but well-marked swells, subsidences, hurryings, and retards. The next periods (p. 236, bar 6) goes softly, but with some force on the chords that come with the second beat; and the grace-notes of the repeat must be kept light as well as clear. The return in large chords, on p. 237, must have the fullest power. Do not forget that *arpeggios* with one long mark proceed upward from the lowest note in the left hand. This piece shows violin technique, and puts the pianist at a disadvantage; but hard work will overcome all difficulties.

AUTOMNE—Chaminade

["*Modern Music and Musicians,*" Vol. II, p. 554.]

In this most popular study there seem to be two moods of autumn delineated. In the "Lento" we can trace the golden wealth of color in the last warm days of September, and in the "Con fuoco," the swirling leaves swept by the autumnal gales of October.

So-called programme music having a title, the imagination may surely be led in this direction, but to what extent depends entirely on the personal faculty of the individual. Enough is apparent at the outset, that a leisurely moving melody is set for the lower register and therefore it behooves you to bring out with ample tone all the large notes and to keep the small printed notes of the accompaniment, as well as the left hand part, quite low in tone. Strive to get a real *legato,* which is possible when two fingers are used, but when the thumb is used twice consecutively the melody must be "nursed," the complete phrase being sung, as it were, in one breath.

At the "stringendo," bar 8, you will notice the same arrangement of eight eighths and three quarters (as in the opening sentence), thus making a two-bar sequence, and at bar 12 we have the first bar of this phrase, viz., the eight eighths repeated in sequence three times, and also imitated in the left hand, which by the way, is not easy to do nicely. It should come to the front like an "obbligato" passage, until calming down at bar 15 it gives way to the chief melody bar 18 now in the higher register. All this first "Lento" seems of a personal nature; it is the song of happiness and quiet contentment.

Not so the next part "Con fuoco," which seems to me more like a nature picture; it dashes off in the

minor key and throbs with excitement. If you will, it portrays the emotion of the same person but with quite different surroundings and conditions. It is like Schumann in its intensity. The pedal plays a great part here, and may be used more often than marked, for instance, in bars 32, 33, to each chord. Young players should never overlook the object of pedaling in such a passage; it is to prolong those heavy, deep bass notes and thus to build up a column of noise (beautiful noise if the term is admissible).

Make also the triplets broad and equal, bar 31, and insist on their being equal in bar 38, letting the accompaniment take its chance. Not the reverse procedure, which mostly occurs when the left hand holds the reins and the melody triplets amble along in a broken and disconnected way. No! divide yourself into two parts, one shall sing, the other accompany. Keep the first chord, bar 46, sounding by a firm pedal, beneath the "bravura" passage. These three bars are distinctly hard to remember owing to the passing note G which appears in each bar. At bar 58, we have a chord which is easier to remember as the third inversion of dominant seventh on F-sharp. At bar 64 is another such chord with the seventh in the bass again. Then at 66 the "agitato" passage is accompanied by a dominant pedal which appears in most pieces toward the end. The contrary octave passage is unusual; note that only for the first half of bar 69 is the motion contrary in a secondary sense; the pedal is largely used although not marked so; especially should it catch the two octaves A-flat, marked with stress accents.

I find it useful to point out that at bar 72, indeed for four bars, you may consider the B-flats to be A, and keep your second finger on it all along those four bars. The chord is also easier to remember as dominant seventh on A with the seventh G in the bass; for-

get the flats entirely. At bar 74, each little group is built upon the note E; keep second finger, right hand, on A, D-sharp, at the top of each hand. At bar 76, dash off the "energico" chord and cut it off sharp and dry (sec.). Then, after a long pause, touch off the *dolcissimo* chord leisurely with soft pedal as well. Here all the notes are black keys, and must be struck accurately.

BERCEUSE—Chopin

["*Modern Music and Musicians*," Vol. I, p. 18.]

In this cradle song, as in most others, a soothing monotony is produced by the repetition of a figure of accompaniment which is carried throughout the piece, not only in form but the very harmony also; only near the end, bar 55, does a seventh make its appearance as though the mother were satisfying herself of her successful efforts, and then softly stole from the room. As in most of his music, Chopin indulges here in "fioriture," but so richly that his invention seems well-nigh inexhaustible.

Looking at the left hand part first, there is a well-known rule in harmony which must be obeyed, that "the third should not be doubled," and thus in bar 4 there is no C in the left hand; the third will not bear being doubled and is instantly detected by the trained listener.

The melody which should be "kneaded with a boneless hand," to use a simile of Thalberg, is joined at bar 7 by another melody, mostly in contrary motion; at bar 13 it becomes quite wayward and self-willed. If you will play this duet with two hands perfectly *legato,* you will hear how it should sound when played with one hand. Of the two voices probably the upper

one will be the smoother, but try to get a gliding motion in both voices. At bar 15, you see the third, C, is present, where it is absent in the right hand. In 18 there are three Fs, then three G-flats, and the last note A-natural. (This to the careless ones.) Study the thirty-seconds with foot beats on four different accents, and be careful in the ascending scale to place the third finger on G; in 22 the fingers 5, 4 alternate at the top of each group. This exhaustive study will tend to get an equal touch, both in tone and equidistance. In the chromatic scale use the same procedure—it is noticeable how much harder it is when the accent begins on the fourth in fours. You will understand that there must be no accent whatever in the rendering.

In the extensions at 27, you will play them in twos first, and recognize the tonic triad followed by the dominant seventh G-flat and then the ninth B-flat.

Bar 28 begins with two dissonances, the preceding B-flat and the ascending E-natural, and the two groups at end of this bar are awkward to find on the keyboard. The ear memory is welcome, but in this critical passage, the notes themselves must be pictured on the brain. You will see there is a kind of contrary motion in these chords, one leaps up, the next down. It is certainly difficult.

The descending chromatic thirds are best learnt by placing the fifth finger on C, and, without looking at the print, beginning again with the same finger where you stop on B-flat. Practise this all down the keyboard with all kinds of accents, both threes and fours. The four bars from 35 are, as an exception, not the same technique. Be sure that the interval of a sixth begins bar 38. The broken sixths at 39 call for the alternate use of the weak fourth finger. In bar 44 finger the repeated notes 3, 2, 1, and note the second *arpeggio*

is formed on black keys only. The pretty passage at 45 is diatonic, chromatic, and diatonic in turn; yet again I would urge you to study it with various accents.

At bar 47 young players forget the "tempo" and invariably hurry, because it is easier perhaps, so probably Chopin has added a "sostenuto" as caution. Place the thumb on E-flat in bar 52. Lastly make the long note in 69 worth six *long* beats.

VALSE IN C-SHARP MINOR—Chopin

["*Modern Music and Musicians,*" Vol. II, p. 380.]

Surely of "well-known solos," this valse, the delight of every recitalist, must find a place in our collection. A melancholy Polish languor is cast over the whole valse which is very seductive, and yet it is very brilliant, but as all young players play it, some advice may be useful. But here I would point out, that like every other piece, care spent over it in the early stage, and patience which will wait for its development, repay you a thousand-fold. It is avowedly hard to retrace one's steps and correct faulty fingering, but the experienced find, that, with any new work, it is wise to make haste slowly. I cannot refrain from referring to separate hand study; each time we take up Cramer's Studies we see how that great teacher and adviser, Bülow, in his valuable foot-notes, insists on this as a *sine qua non.* Apply it then to this valse!

The Klindworth fingering is "par excellence" to be preferred to all others for the jerky passage at the third bar. When once learnt it lasts for life. His treatment insures clean repetition. Let us look at these four little phrases. Each is fingered alike—the thumb at the beginning and end of each four notes in

the alto, and the second finger twice intervenes. This allows you to get a *legato* in the melody, and if you think of the two parts, the treble as melodic and the alto part repetition, you will be an exception in playing it cleanly and effectively.

Please notice that Klindworth puts a "tenuto" line over each final quarter. The following consecutive eighths must be linked throughout in twos, just as a violin would bow them.

At the "piu mosso," the waving passage is most difficult at bars 7, 8, where it ducks under and comes out at the top smiling again. The rapid extension and contraction of the fingers cause the difficulty, which can only be overcome by painstaking patience. Before we leave this section, beware of striking an octave in the bass of the accompaniment (you may look in vain for a single octave). This is among young players a grievous fault, and, like the addition of a chord where a rest is marked, as in bars 5, 6, the experienced listener can detect both instantly. As a rule Chopin only employs the bass octave to get weight of tone.

In the "piu lento," the bête noire of young players is the tied note, which Chopin employs with such charming effect. Here again we can instantly detect a fault, so that separate hand playing is the only safeguard.

The pedal is most carefully marked to a nicety, so that no unclean effect will arise. Where the diminished seventh chord is extended, just before the cadenza, the pedal will be welcome. The melody of this major section, though marked "dolce," must be sung out with zest, with a full round tone yet gradated and held aloof from the accompaniment.

LOVE'S GREETING—Elgar

["*Modern Music and Musicians*," Vol. II, p. 494.]

It is said the English composers lack melody, but here surely is an exception. This love song can be compared with one of Henselt's, but it breathes the perfume of an English rose. What seems to distinguish it above all others, is its perfect finish. No wonder it is so popular and that it has been more easily arranged in B-flat, which should insure it becoming familiar to our young people. Truth to say, the original setting in E major demands the experience of a cultured pianist. Having said so much from a grateful heart, may I help you to play it? If you are asked to read some copious fingering notes, necessity demands it. Modern printed fingering has many advantages; it is time-saving and gives the experience of experts, but it has this disadvantage that it obviates the useful procedure of thinking it out pencil in hand. But the inexperienced majority will, I trust, wisely accept some advice; here it is!

The first note of the melody *must* be held down until the next melody note, *not* until the intervening note. The thumb is such a strong finger that it asserts itself too much at bar 3, therefore strike it quite softly.

Begin bar 4 with fifth finger, and slide the last note so that it reaches up to the high A, and at 6 see that the third A is the loudest. The first note of bar 5 must be short.

Compare the slurs at end of bars 4, 8 and 12. Bar 7 must be treated like the third bar. Bar 10 contains that beautiful chord the augmented sixth rarely written with a double sharp. Slide the finger again for the last note of bar 12. At bar 13 comes again the

augmented sixth. At bar 15 play the thirds in the tenor together, and at 19-20 the tenor parts *legato*.

The phrases run, similar in rhythm, four bars A, four bars B, four bars, again A, with a different ending, and four bars C making a perfect cadence; so ends the first part, which is pure melody softly and loosely accompanied, with the pedal exactly as marked.

At the double bar the rhythm of a quarter and two eighths (from first part of the melody) is developed and reiterated in a refreshing key, on the dominant pedal of G major (flattened mediant) which was approached by a rare resolution at the little double-bar. Bar 21, each bar of the melody at 21 for five bars begins with the previous finger. Bars 27, 28 are difficult and the deep bass note must be held down with the pedal, the partial unclean effect being excused by the sequence. At bar 34 occurs a very pleasant modern discord. At bar 54, a two bar sequence begins, four times repeated, which is a difficult passage to play well. At 62, "accelerando" works up the "largamente" which cannot be too large, loud and broad, culminating in the pause which should be quite noticeable for its length; the "ritard" is softly played with four slow quarters instead of eighths as before. Show no impatience here, but restraint and repose. A good octave *legato* throughout the piece is attained by sliding the weak fingers, and if you have a large hand it will give you an advantage. Toward the close, Elgar asks for a "piu lento" twice printed.

SPARKS—Moszkowski

["*Modern Music and Musicians*," Vol. II, p. 322.]

This is distinctly what is called a "bravura" piece, and is certainly apt to cause astonishment. As an

encore played by our best pianists, it satisfies that class of hearers who think of technique before everything else. The brilliant run, interwoven like a garland, divided between the hands as an incentive to speed, is an old device of Bach's, who invented some such marvellous passages in his Chromatic Fantasia. The eight bars beginning bar 25 are difficult—there is continual change of key, the minor seventh falling a semitone (note the exception). The fingering in the alto part is alternate, and in bar 28 the right hand B-flat repeats the left hand note; such little points should be noticed, for they all add to the difficulty if neglected. At bar 30 retain the fourth finger right hand for the next bar; it may seem an odd suggestion, but I find it pays, for the sudden change of position, bar 31, demands the sight and flight of an eagle.

Let us now examine the following four bar phrases at 33; we find four bars of subject answered by four bars starting with stationary bass; then four bars answered by four bars of modulating bass. These sixteen bars are repeated in another key but end in F major, the dominant. This is well worth noting, as the eye is better employed watching the keyboard than the printed music. At bar 65, the left hand widens on itself, so to speak; the little group of three ascending notes begins always on the note it left, the thumb note. Bars 88 and 96 are difficult; use no thumb right hand, it is too clumsy. Bars 105, 106 are exacting; the stretches in left hand, bar 109, may have to be shortened; if so keep the thumb on B-flat and omit the E-flat. The acme of difficulty is reached at 281 with the four two-bar real sequences. The long brilliant cadenza, 297, can be made very effective; at 305 use the third finger, right hand, on D all along. At 319 is the chord of the flattened supertonic C-flat, more readily recognized as B major, and the best way to finger

it is Moszkowski's modern way, thumb on C-flat and fifth finger on B-flat; the left hand is in extended fingering.

The study is a very useful one technically; there are not too many *staccato* studies. Superficial and meaningless as music, the notes may fly off the keyboard like sparks from a blacksmith's anvil. It makes a most excellent piece for the mechanical piano player; reeled off at a high speed, one grows quite envious of the perfection of precision which fingers can never emulate. However soon one gets tired of its tinkle, most pianists have a place for it on their répertoire.

MINUET—Paderewski

["*Modern Music and Musicians,*" Vol. II, p. 358.]

How welcome was this charming minuet as played by the composer when he first came to this country. His inimitable playing sent his devotees by thousands to the piano to add this fashionable piece to their répertoire and if possible to imitate the master. Those little turns and trills remain still in my memory, and the antique dance, as he played it, showed that the work of a great artist could yet be simple. No straining after effect, which would have spoilt it; the stately *tempo* suggested the old time ball-room with its peruke and powder. It took one back to the time of Mozart. The turn which is such a feature here consists of the same five notes, C, D, C, B, C,—it begins in each case with the second finger, and must, whether it goes up or down, be rhythmically played, taking no more than the value of a quarter. In other words, "perfect time must be kept," and in nine cases out of ten this warning is necessary. As a rule impatience shortens the second beat and the turn enters too soon.

The dotted note of bar 7 is "imitated" at bar 8, so if anything, let the second dotted note be longer than the first. The acciaccatura at bar 9 must be, as the word implies, a crushing note; the little finger must slip deftly down from the black key. The pedal is marked here for the first time, and if you can only wait till this bar, the effect is delightful. I will not say the pedal is not used except where marked, but there are always certain bars where it should not be used; for instance, bars 16, 20 and following; yet some would, for the sake of increased sonority, use it slightly at the octave passage of 24. Play the six notes of bar 16 properly finished out; so often our intentions seem to overlap, and we premeditate the chords of 17; perhaps a slight ritard will help matters. The chords at 18 are rather wide and therefore often erratic; they are E minor, A major with a seventh and D major the new tonic. At the double bar there are twenty-four eighths on a string; do not break it or run away with the octaves in an amateurish way.

The pedal is again a feature at 28, and then it should be absent at 32 until marked. The cadenza is best learnt by getting thoroughly into the ear the six notes beginning on E, which are repeated each time an octave lower; the last two notes are for the right hand, but take care until the very end of the cadenza to have only one note down at the time. The pause note should be struck like a bell and held tightly down without impatience; it eventually sinks down chromatically. As a rule, young players do not value a pause, but we older players have more restraint and enjoy the tone emitted.

At the double bar Paderewski directs the melody should be played "with force," which really means here, with a full voiced singing tone, not subdued as at bar 53. The pedal although not marked may be

used to each bass note. Analyze the passage and you will find the four bar phrase is repeated in sequence, the whole sentence being repeated as an echo. At 61 begins a dominant pedal [1] which lasts through the trill (inverted) all down the page. The horn passage, bar 61, is 2/5, 1/4, 1/2; similar bars 65, 67. There are two distinct ways of treating the trill; that for young players is best executed in sixteenths (four of them to each quarter); more experienced players will be able to make a quick melting trill. Begin each group of four melody eighths with the third finger. But there is the difficulty of making a clean turn in the left hand during the trill, which affords young players some trouble. If insurmountable, I would permit the trill to halt somewhat, but on no account must the turn suffer; that must be as melodious as in the first bar of the minuet. The dotted quarter must not be impatiently shortened, it is worth six sixteenths, and one or two additional slow notes may be added to the *rallentando* trill. In the coda (which, by the way, Paderewski did not always play, perhaps it adds a modern coda to the antique Minuet), the chain trill is played with the thumb only on each printed note. The sixteenths will thus be in groups of four, five, five in each bar. The best way if you would take the trouble is to write them out and finger them. The fingering to begin bars 133 and 134 is first and third finger.

NOCTURNE—Schumann

["*Modern Music and Musicians*," Vol. II, p. 542.]

It is difficult to define what a "night piece" should be. This is the fourth in a set of such pieces, and

[1] A pedal, or pedal point, signifies a sustained bass note.—Ed.

the feeling of night is present in them all. Perhaps we find it slothful and lethargic, a wandering hither and thither as in a dream, an indefinite groping, impetuous and turbulent, or the essence of calm, peace and resignation. The Nachtstücke in question is surely of the last type.

You will notice first the unusual start. One often hears a pianist touch off a few premonitory chords; this answers two purposes; it arrests the hearer's attention, and it gives the player some slight acquaintance with the touch of the instrument. The first chord is the dominant of the dominant; the second, the dominant itself, marked with a pause, keeps the listener waiting and expectant. "Einfach" means "simply," so, although some of the chords are wide and need deft hitting off, yet they must sound easy. Take plenty of time and with the aid of your friend, the pedal, you can "slide" slowly over the keys without discomfort. Perhaps the unaccented chords may be slightly dwelt upon; for instance, the last chords of bars 3, 5 and particularly 9. The three tenths, so often spoilt by young players, should be approached with certainty, looking well at the top note of each jump, then they will sound "prettier." My old Berlin teacher, Professor Rudorff, was very fond of using this comparative, and it meant a great deal when he cried "hübscher."

At bar 11, Schumann uses the device of "imitation," but only for an instant. The young student should notice this and "bring it out." Relief is now afforded by short changes of key—transition to A minor, then to G minor, to F, the tonic, and back again to A minor. Look carefully "before you leap" at bar 12—the second A and the second G in the melody are beautifully discordant notes (the ninth in each case), and must be affectionately dwelt upon. The fourth chord in

bar 12 and the second in bar 13 being extended in both hands (and a discord to boot) are always stumbling blocks to young players, but if you will remember to cultivate an easy, restful style as though making light of a difficulty, you will succeed. I need hardly point out the appearance of the chromatically altered major third in bars 15 and 19, so tender and demonstrative. At the double bar, imitation is again used, not "strict" as in a "canon," but only partial. Still you must make the tenor notes very round and *legato,* especially where they imitate the soprano in bar 24. The middle section is in great contrast to the harp-like subject, and its flowing *legato* measures cannot be too smoothly played. At bar 32 the two opening improvisatory chords again appear, announcing the subject as before in *arpeggios,* but the second phrase reverts to the *legato* style, being very richly scored with new harmonies and passing notes. The four last bars of coda must be given in good "time," the sextolet keeping its proper place in the rhythm. The "night" piece ends in sleep, so tardily does it lose consciousness.

VALSE MIGNONNE—Schuett

["*Modern Music and Musicians,*" Vol. II, p. 395.]

This little valse is "full of notes," chiefly passing notes, and in some places it is very hard to read, written in the modern German piano style. Fortunately, it is copiously fingered and the occasional use of the left hand is marked. It makes a capital "teaching piece," whatever that may mean. But the ideal painstaking student, who is in a position to cope with its intricacies, may succeed without further assistance, if attention is given to every detail; even the *"ped."* is marked, not necessarily all through, but in similar

passages the pencil may renew both pedaling and fingering if needed. Far better this, than to do well on one page, and unlearn it on the next. How seldom do we find the fortunate possessor of such painstaking ability?

A few running comments of a practical nature will be useful, addressed more particularly, not to the aforesaid ideal, but to the happy-go-lucky amateur.

First, the ascending triplets must be melodiously swelled out just as marked and the discord containing an augmented second thoroughly mastered. The fingering above or below in the next bars will give a showy effect to the onlooker as well as pleasure to yourself if you can make a graceful movement prettily; be sure you hold the half-notes through the bars. In the next line we have groups of twos, so lift your hand well off after each slur, make the *staccato* notes clean and smart and, lastly, "dwell" on the final quarters, bars 6, 7. My old master used to instance hearing a Nottingham auctioneer who, before the fall of his hammer, would say: "I won't dwell"; and I I find few pupils will "dwell" on such a final chord, they clip them off and spoil the phrase. A two-fold sequence appears in bar 14, which is repeated a fourth lower in the next bar. "Dwell" on the half-note, and wait a little after it, as a good reader would after a full stop. The two slurred chord passages coming after must flow like oil, or, to use another simile, as though pressed in and out like a concertina (which instrument, by the way, is becoming obsolete). Young players find it hard to get the three eighths quite together, but it is excellent practice for the fingers.

At the trio "meno mosso," each bar has its own difficulty. The pedal marks cease, but it may be used three times in each bar, being in slower *tempo*. Do not, however, forget that the pedal "is a good servant

but a bad master," so that it would perhaps be better to be chary of using it here; but this is a matter for a listener to decide.

Not only the melody must be well held down by the finger, but the inner parts. The "tenuto" lines marked over the third bar suggest a short "dwelling" on each note, and yet a slight separation between each. When I spoke of the difficulty of reading the modern style, such a bar as the "smorzando" one was meant; such bars always offer an obstacle. Do not look upon the fingering as an additional hindrance; on the contrary the proper fingers will suggest the right notes. Where you have two notes against three, do not make the last of the group in each hand go together.

The coda starts in bar 7 on the last page, and uses material from the chief themes. For another example of unfamiliar writing, take the three *staccato* bars just before this, which, for their uncomfortable appearance, might have been written by Strauss. Yet they sound pretty. The best advice in learning this little bit of difficult contrary motion is to keep your pointing finger on the repeated note.

In closing, one may give due praise to the composer for raising the standard of dance music. His works are richly melodious, and original in harmony.

CHANT SANS PAROLES—Tschaikowsky

["*Modern Music and Musicians*," Vol. II, p. 365.]

The key to success in *cantabile* playing is present in the first two melody notes. Do not play them both with the fifth finger, but get a real *legato* with the fourth finger even if it pull your hand for the instant. Listen to your own tones. Release the chords at once and place your fifth finger on the grace-notes. If

you conquer this first bar and make these two tones slightly overlap you will accomplish much.

The first bar left hand contains two tenths and an octave, and as it appears so often, master it straight off. The reader will recognize that my remarks are addressed to less proficient players with small hands.

With regard to the use of the pedal, you will see that the first two chords are the same (only another inversion) and therefore the pedal may be kept down, but beware of holding it down into the subdominant, for although spoken of as a relative, this chord is very independent and will suffer no tarnish on its character, therefore keep your ears open. Probably most players use the pedal three times in the bar; some twice, which has some advantage; and some only once, of course, raising it before the third chord. There is something to be said for each procedure. The only rule is the unwritten rule of good taste, so if you will critically ask "does it sound well?" you may stand by your verdict. At the same time such a discrepancy as a muddled chord by a careless retention of the pedal is not to be borne with for a moment. I would like to warn you against that hovering of the foot on the pedal which is so unpleasant. Sometimes the spirit is willing but the flesh weak, when the foot is not sufficiently raised, and the consequence is a dull neutral effect which spoils all, like a fog.

The "cantabile" is largely helped by the subjugation of the chords beneath, but, if your fingers are strong enough a nice warm tone color must be drawn from the keys above. In bars 4 and 16, only use the pedal on the first beat; such two slurred notes have the accent always on the first and the pedal will give just the added weight of tone. At bar 7 you will find a dissonance on passing note, to which you must grow accustomed. In bar 8 the tenor part is to be brought

out for a few notes only. At 17 an unusual change of key occurs, the supertonic and the four sixteenths are imitated in sixths by inversion, which will require your attention. At 21 the imitation is carried a little farther until after a simple cadenza the theme enters after the added sixth and the dominant seventh now accompanied by the tenor which asserts its full rights to "cantabile." Imitation is again present at 36 in D minor, where the new material is first given out by the tenor, make each little phrase louder ascending and softer descending.

The "Energico" passage is uncomfortably set for the piano, and you may be forgiven for slightly altering it. May I suggest that at bar 43 you omit the low D and with fingering 3, 5, 2, 4, 1, make the step like ascent in parallel motion, keeping one time without haste. I know the discord should be resolved, but so many young players bungle it, that the lesser evil is preferable.

In bar 43 the pedal must be used very often, indeed to each eighth, also in the bar marked with "pesante" accents; the fingering for the thirds is 2/5, 1/3, 3/4, and beware of abuse of pedal at the end of bars 45, 46. This last bar may be leisurely played, so that you may stretch your hand across and retain the D in the tenor part.

The Coda may be said to begin at 58, no new material unless it be the flowing six quarters. If your hand is small you may, to get the grace-note clearly, omit the first low octave. At 63 use the thumb for the grace-note.

NOTATION, CHORDS AND SCALES

By Louis C. Elson

FROM the seventh to the tenth centuries, there was no accurate method of writing music; there existed, however, a set of signs known as the Neume notation. This was an aid to the memory after a tune or chant had once been learned; and from this notation have come our present signs for the trill, turn, and other embellishments. As may be seen from the specimens now extant, the Neumes were written above the words, and followed the pitch and duration of the notes to be sung, but only in a general way. A rise in pitch, for instance, meant a rising line or curved figure; but one could not tell how great an interval was demanded unless he had previously learned the song in question.

About the year 925, some unknown genius conceived the idea of drawing a horizontal line through these Neumes, to represent the pitch of F, this being a medium note in the average male voice. By this means higher or lower pitches could be shown by having the note-signs above or below the line. The device worked so well that a second line was soon introduced, locating C above the F. Then a third and a fourth line were added, and by the end of the tenth century the four-line staff was thus created. The compass of the Gregorian melodies was usually no more than

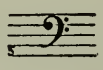
an octave, so that for some centuries the four-line staff was sufficient for all needs. The extra line was added about four centuries later, though for some time it was a matter of indifference whether it was used or not.

While the staff was growing up to four lines, there were other attempts at notation. One of these consisted of a large staff in which only the spaces were used, and each syllable printed in the space corresponding to its pitch. A large line-and-space staff was also considered, much as if we should join together our bass-clef and treble-clef staffs, with a line between them for middle C. But the four-line staff was finally adopted.

The clefs arose from the letters used at the beginning of the lines. In specimens of old music, especially in examples of Neumes with two lines, the letters F and C were both used on the same staff. With the four-line staff, only one such letter was needed; and this was put on different lines, even in different parts of the same piece, to suit the composer's or copyist's convenience. Our F clef and C clef come directly from these early letters, while the G clef comes from the German G of a later date. At present, the F clef places the F below middle C on the fourth line of the staff, while the G clef places the G above middle C on the second line. There was formerly a so-called French violin clef that placed G on the first line, our staff lines being always counted from the lowest one upward. The C clef, now used mostly for viola, 'cello, and some vocal music, could be placed on any line of the staff to denote middle C. With this clef [1] on each line except the top, from the lowest upward, it is called successively the soprano, mezzo-

[1] See Elson's Music Dictionary for all the Clefs, under article of that name.

soprano, alto, or tenor clef. The tenor clef, placing middle C on the fourth line, is used for some of the brass instruments in the orchestra, and sometimes for the violoncello. The baritone clef presents F on the third line, but is not used now. The present forms are as follows:

F clef (fixed)  C clef (movable) G clef (fixed)

In the tenth century, the Flemish monk, Hucbald, began to use a crude harmony, consisting of parallel progressions, or series, of fifths or fourths. This he called the Organum. In the next century Guido of Arezzo introduced oblique motion by allowing two voices to start together, and one of them diverge from the other until they were a fourth apart. By the year 1080 some English pioneer began to use contrary motion also, allowing the vocal parts in a composition to move freely in relation to one another. This led to counterpoint, or free part-writing.

Two men are credited with having introduced measured notes—Franco of Cologne, and the English monk, Walter Odington. The notes used during the Middle Ages were called the Maxima, Longa, Brevis, Semibrevis, and Minima, each being half the length of the preceding one. In English, the names mean longest, long, short, half-the-short, and shortest. In the present English names for notes the breve is two whole notes, the semibreve a single whole note, and the minim a half-note. The notes of large dimensions were taken at a quicker speed than we would employ at present, although the chants were still fairly slow. Some of our older hymns follow the same style, and are written in very large notes, but sung with fair speed.[1]

[1] See Elson's Music Dictionary, article "Notation."

The bar line came in shortly after the year 1600, in the early days of opera. Music printing from movable types was introduced by Petrucci of Fossombrone, shortly after the year 1500.

The staff as we use it with the G clef has five lines and four spaces, with G on the second line. The lines, in ascending order, denote E, G, B, D, and F, while the spaces ascending, give the pitches F, A, C, and E. The staff as used with the F clef has G, B, D, F, and A on the lines, the latter being the A just below middle C. The spaces give A, C, E, and G.

Leger lines are the small lines drawn above or below the staff, each one making room for two new notes, one in the space and another on the line. As many as five leger lines can sometimes be employed.

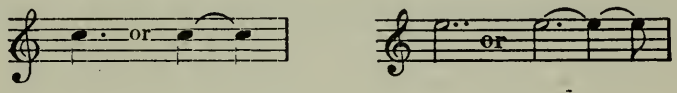
The abbreviation 8va, with a wavy line after it, placed over one or more notes, indicate that the note or notes must be played an octave higher than written. After the wavy line stops, the notes must again be played as written. Sometimes the word *loco* is used, to call attention to the fact; but this term is becoming obsolete. The sign *8va bassa,* with wavy line, below any notes, indicates that they must be played an octave deeper than written. But the words *"con 8va bassa"* mean that the note is to be played as written, with the octave below added to it.

In America, the notes are named as fractions of a whole note. There is also a double whole note, twice as long as the whole note. The notes are named as follows, the English names being below:

Double whole	Whole	Half	Quarter	Eighth	Sixteenth	Thirty-second	Sixty-fourth
Breve	Semi-breve	Minim	Crotchet	Quaver	Semi-quaver	Demi-semi-quaver	Semi-demi-semi-quaver

Beethoven used 128th notes in the introduction to his "Sonata Pathétique," and Dussek even put some 256th notes in his Op. 10, No. 2.

The length of a note may be increased by half through the addition of a dot after it. A second dot adds half the value of the first. The same result may be obtained by writing two or more notes with a tie, the tie being a curved line showing that the notes are to be played as one.



A so-called major scale is one having intervals like those between the white keys of our piano, beginning with C and moving up or down to the next C. Such a scale may be made to begin with any note on the piano, and the intervals made correct by the use of accidentals.

An accidental is a sign that alters the pitch of a note, but allows it to be printed on the same staff position. Accidentals consist of sharps, flats, and naturals. The sharp, ♯, raises the pitch of any note by a semitone. On the piano, the notes C, D, F, G, and A have black keys just above them, which serve as their sharps; but any note may be sharped. B-sharp would be C, and E-sharp would be F.

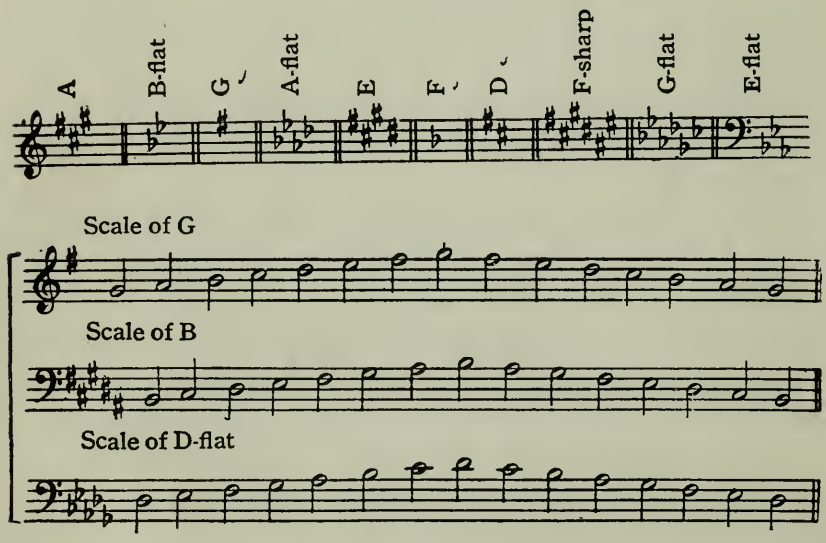
The flat, ♭, lowers the pitch of a note by a semitone when placed before the note. The black keys serve as flats for D, E, G, A, and B, while C-flat is B, and F-flat is E on our pianos.

A sharp or flat remains in force during the bar in which it occurs, and may sometimes affect notes on any octave from the pitch where it is printed. (See article on "Doubtful Points," this volume.) A sharp or flat is cancelled by a natural, ♮, and the composer

should put in such naturals, as well as any needed accidentals, in all cases of doubt.

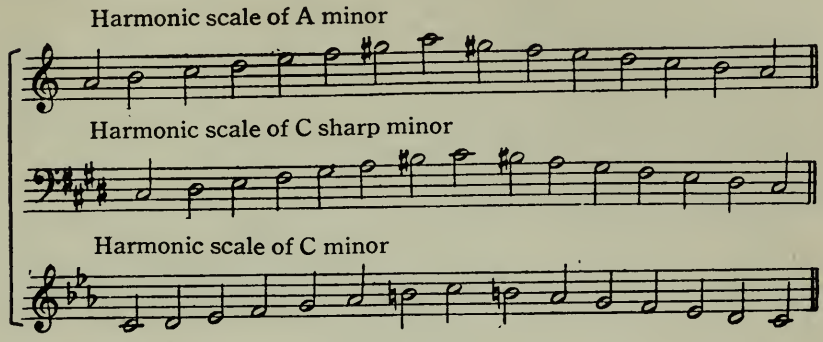
A double sharp, ♯♯, raises the pitch of a note two semitones, while a double flat, ♭♭, lowers the pitch of a note two semitones. A single natural will cancel either. But to come back to a single sharp or flat, after using the double sharp or flat, a natural must be placed before a single sharp or flat, and both placed before the note (♮♯ or ♮♭).

In any major scale, the sharps or flats needed to insure the correct intervals, called the signature, are placed at the beginning of each staff, just after the clef. Some signatures and scales are given below.



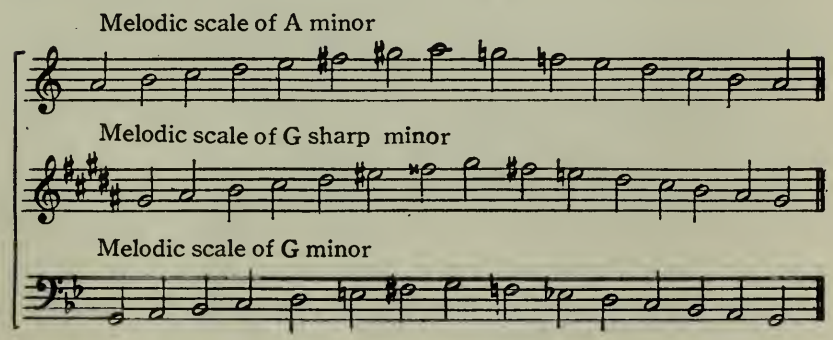
The minor scale has two varieties, the harmonic and the melodic. Each minor scale has the signature of the major scale beginning three semitones above its first note, and the minor scale is spoken of as the "relative minor" in connection with the major scale having the same signature. The latter is the "relative major" when mentioned in connection with the minor scale of the same signature. Thus E major and

C-sharp minor are relative to each other, F major and D minor, etc.



The harmonic minor scale has semitones between the second and third notes, the fifth and sixth, and also the seventh and eighth. Instead of a tone between the sixth and seventh degrees, there is an augmented second, consisting of three semitones. For the beginner, it may be stated here that a semitone is the smallest interval on the piano, and that a tone consists of two semitones.

The melodic minor scale differs according to whether it is ascending or descending. In the former case it has semitones between the second and third degrees, also between the seventh and eighth degrees, all its other intervals being whole tones. When descending, its semitones are between the second and third degrees and the fifth and sixth degrees.



The chromatic scale is a scale that proceeds entirely by semitones. The pentatonic (five-tone) scale consists of the first, second, third, fifth, and sixth degrees of the major scale. It has been much used in old folk-music, like that of Scotland, and is still employed by the Chinese and the American Indian. A six-tone scale, with the fourth degree included, is also found in folk-songs.

The Hungarian Gypsy scale is like our harmonic minor, but has an interval of three semitones between the third and fourth degrees, and one semitone between the fourth and fifth notes.

The Byzantine scale is like our scale of C major, but with D-flat instead of D and A-flat instead of A.

The Siamese and some other Oriental nations have a scale that is practically made of whole tones, without any semitones.

The Hindoos use smaller intervals than ours, employing third and even quarter-tones.

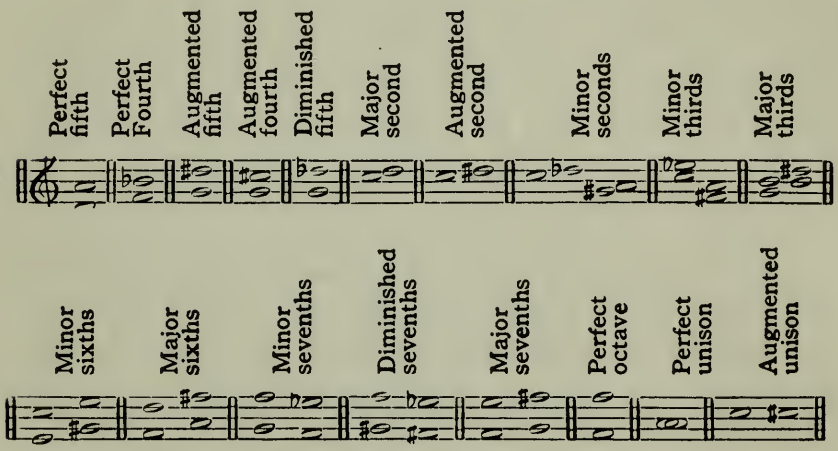
The Gregorian scales, upon which the old church music was based, are like white-key scales beginning on each of the different notes of our piano keyboard.

Each tone of the scale has its name. Thus in the key of C major, with the scale ascending, C is the tonic, D the supertonic, E the mediant, F the subdominant, G the dominant, A the submediant, B the leading tone, and upper C the octave. Thus in modulation, or change of key, we can name the new key with reference to the old; as, dominant minor, mediant major, etc.

Each interval between any two tones has a name. Measuring always upward, a fifth from C to G, or a fourth from C to F, is a perfect fifth or fourth. If such intervals (or the octave, which is also called perfect) are lessened by a semitone, either by sharping the lower note or flatting the upper, the intervals

are then called diminished. If they are increased, by sharping the upper note or flatting the lower (or by any equivalent change due to accidentals) they are called augmented.

A second from C to D, a third from C to E, a sixth from C to A, and a seventh from C to B, always measuring upward, are called major. If any of the major intervals are lessened by a semitone, they are called minor; if by two semitones, flatting the upper note and sharping the lower, they are called diminished. If the major intervals are increased by an accidental, they are called augmented. For example—

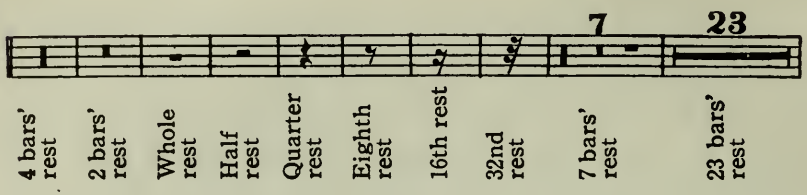


Inversion of an interval is the transposing of one of its notes an octave, making it pass the other note in the process. As the octave has twelve semitones, the inverted interval must have the difference between twelve and the number in the original interval.

Chords consist usually of three or more notes played at the same time. A triad consists of two thirds, one above the other. Chords are described later on in this article.

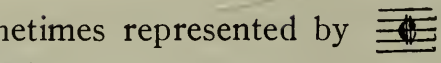
Rests are made of different sizes, to correspond with the various notes. The four-bar rest, however,

has a larger value than any note now used. It is also possible to use a number, placed above a whole rest, to indicate that number of bars' rest.



The whole rest is used for a single measure's rest in any rhythm except 3/2 and 4/2. In these it has a value as part of the measure, the whole measure's rest being shown by a dotted whole rest or a double whole rest. In 6/4 time, however, the whole rest would not be used as a fractional part, as the measure divides into two groups of three-quarter notes. The grouping of rests is given later in this article.

Rhythm, or time, is indicated usually by fractional figures at the beginning of a piece, placed after the signature. Even rhythms are those in which the measure divides naturally into halves. In triple rhythms it divides into thirds. Compound rhythms are those in which the measure divides into halves, but each half subdivides again into thirds. Even rhythms include 2/1, 2/2, 2/4, 2/8, 4/1, 4/2, 4/4, and 4/8. 2/2 is called *alla breve,* though that name should more consistently be applied to 4/2 or 2/1 time, in which the breve, or double whole note, fills a measure. Sometimes 4/2 is called *"long alla breve."* The **C** used to signify 4/4 time is not the letter C, but two-thirds of a circle. In old times the circle was used for triple rhythm, which was called perfect because it represented the Holy Trinity. Even time, which used only two of the three beats of perfect time, was represented by two-thirds of the circle. 4/2

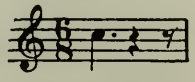
rhythm is sometimes represented by  and 2/2 by

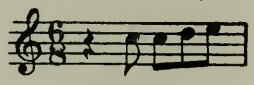
Triple rhythms include 3/1, 3/2, 3/4, 3/8, and 3/16.

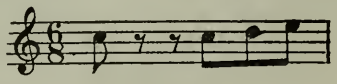
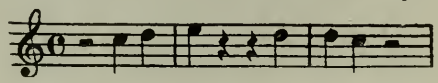
Compound rhythms include 6/2, 6/4, 6/8, 6/16, 12/4, 12/8, 12/16, and even 24/16.

Compound triple rhythms, with three parts each subdividing into thirds, include 9/4, 9/8, 9/16, and even 18/8.

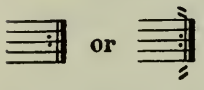
Peculiar rhythms occur when the measure divides into five or seven beats. They include 5/2, 5/4, 5/8, 5/16, 7/2, 7/4, 7/8, and 7/16. Sometimes they consist of an alternation of even and triple measures with each pair grouped into one bar. Thus the second movement of Tschaikowsky's "Pathetic Symphony," in 5/4 time, consists largely of a 2/2 rhythm followed by a 3/2 in each measure. Rimsky-Korsakoff has used even an 11/8 rhythm, and Scriabine a 15/8.

A rest may fill half a measure, or any lesser fraction, but the rests must be grouped to follow the beats as closely as possible. If two rests of different value are needed to fill up one division of a measure, the larger should come first; as, 

Dotted rests are usually avoided by modern writers. When the first two out of three beats are filled by a rest, one sign is usually employed; as, 

But if the last two of the three beats are rest, two signs should be used; as,  . The same holds true of the first or last two beats in four, while the second and third beats in four must always have separate rest signs. 

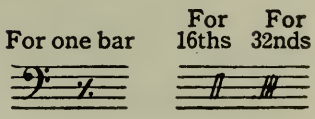
The Italian word *tempo,* which means time, is used to signify the speed at which a piece is taken. This is shown by some word at the beginning of the piece. The most usual *tempo* marks, from slowest to quickest, are as follows: *Grave,* gravely, heavily; *Largo,* largely, broadly; *Larghetto,* less broadly; *Adagio,* slowly; *Lento,* gently; *Andante,* going or moving, now a slow tempo; *Andantino,* less slow than *Andante;*[1] *Moderato,* moderately; *Allegretto,* somewhat cheerfully; *Allegro,* cheerfully, now meaning fast; *Presto,* hurrying, very fast; and *Prestissimo,* faster yet, the most rapid tempo.

When a part of a composition is to be repeated, the repeat is indicated by two dots before a double bar at the end of the section that is to be repeated, thus:  . If the piece is repeated from the beginning, no other dots are necessary; but otherwise there must be repeat dots at the beginning of the repeated section as well as its end. The letters *D. C.,* or *D. C. al fine,* mean that the performer is to start from the beginning (*da capo*) and proceed to the place marked *fine,* or end. The letters *D. S.* (*dal segno*), or *D. S. al fine,* mean that the performer is to go back to a certain sign (segno) 𝄋 placed above the music at the desired spot, and play from there to the word *fine.* A long horizontal line above the music, with a figure 1 at its beginning and a downward vertical line at its end, means that the music below the line is the ending of the repeated section on its first appearance. Similar lines with the figure 2 instead of 1 indicate the ending for the second time, *i.e.,* the repeat. Of course the second ending is not

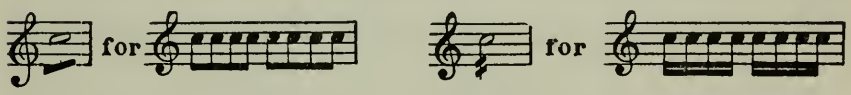
[1] *Andantino,* in its Italian meaning, is *slower* than *andante,* but musicians generally employ it in the opposite sense.

played when the section is first given, and the first ending is omitted in the repeat.

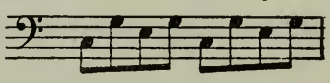
The repeat of any musical figure filling a measure or less may be indicated on the staff thus,



The repeat a number of times of the same note may be shown by writing one note for the total value of all the repeated notes, and marking through its stem, or above or below it, lines to show the value of each individual note. These lines are the same in number as the flags would be on the stems of each note if the notes were printed separately. Examples—



When the successive notes form repeated groups corresponding to the notes of a certain chord, these groups are called broken chords. They occur usually in accompaniment, as,



Artificial groups are formed when a number of notes are given a value different from what they would normally receive. The notes are grouped together by a slur, or curved line above or below them, and by flags when possible. Outside of the slur is a figure showing the number of notes in the group. The group is then played as a whole, and made to fit into the part of the measure assigned to it. For rules about artificial groups, see article on "Doubtful Points," this volume.

In playing, the same effect is to be found when two dissimilar rhythms are employed at the same time. Of these combined rhythms, one with three notes against one with two is the most usual. In these,

and in artificial groups, the student must try to let his hands work independently, so that each hand may play its notes in the same time as a whole. If he cannot do this, he may break a large artificial group into smaller groups, fitting these to certain notes in his other hand; and he may study out fractional parts of beats for the combined rhythms.

The degree of power to be used in any piece is shown by various uses of the letters *p, m,* and *f,* signifying *piano* (soft), *mezzo* (medium), and *forte* (loud). The most usual marks, from soft to loud, are *pp, pianissimo; p, piano; mp, mezzo-piano; mf, mezzo-forte; f, forte;* and *ff, fortissimo.* Sometimes *ppp* and *fff* are used for still softer and louder effects, while some composers have gone as far as *ffff,* and Verdie even used *ppppp* in his "Requiem." These excesses are mostly for orchestra, where much shading and strong contrasts are possible.

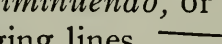
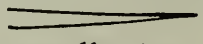
Any such mark should remain in force until succeeded by a different mark. But as some have held the marks applicable only to the ensuing phrase or period, it is sometimes advisable to add the word *sempre,* meaning always.

Single accents are classed as natural and artificial. The natural accents are those which custom has sanctioned upon certain beats in each bar. Thus in 2/4 time there is an accent on the first beat, and in 4/4 time an accent on the first and a lighter accent on the third beat. In triple time there is an accent on the first beat of each measure, while in 6/8 or 9/8 time or 6/4, 9/4, etc., there is a strong accent on the first beat and a lighter accent on the fourth or seventh. In the peculiar rhythms there is always an accent on the first beat, but the character of the music has to show where the secondary accent is to come.

Artificial accents are those that have to be definitely

marked in by the composer. The following two signs, > and ∧; mean the same thing, unless they occur near together, in which case ∧ demands the stronger accent. Accent is implied by *staccato* (see below), or by an extra stem on a note. A more usual way to show accent consists of the mark *Sf, Sfz,* or *Fz,* abbreviated from the word *sforzando,* or *forzando.* This mark applies to a single note or chord, and must be repeated whenever needed. The superlative, *sforzandissimo,* abbreviated to *Sffz,* means a very loud accent. The letters *fp* denote a loud note or chord followed by one or more soft ones. The letters *sfp* indicate a very loud note followed by softness.

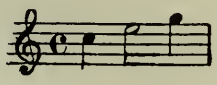
Less marked, but given with fulness rather than suddenness, is a note marked *rf* or *rfz,* from the word *rinforzando.* The *tenuto* mark, a dash (—) above a note, signifies a clinging, soulful accent. The marcato, a dash with a dot below it (—̣) placed over a note, means the same sort of accent, but with the note separated a little from its neighbors. The *portamento,* better called the *demi-marcato,* consisting of a dot over each one of several notes under a slur, signifies the same thing in a less degree. For the uses of *portamento* and slurs, see article on "Doubtful Points," this volume.

A gradual increase in force is shown by the word *crescendo,* or its abbreviation *cresc.,* or by two diverging lines,  . A gradual decrease of power is shown by the word *diminuendo,* or the abbreviation *dim.,* or by two converging lines, 

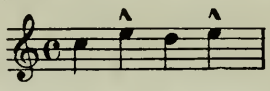
Syncopation is the accenting, usually by artificial means, of unaccented parts of the measure, in such a way that the rhythm of the piece seems superseded by a new rhythm. It can be produced by giving new accents, by taking away expected accents, or by both devices. The natural rhythm must be brought back

before the syncopation loses its effect of strangeness and begins to seem natural itself. The chief styles of syncopation are obtained as follows:

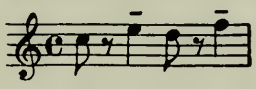
1. By writing on an unaccented beat a long note extending over the next accent of the measure.



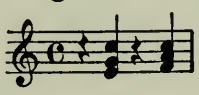
2. By placing accents on the unaccented parts of the measure.



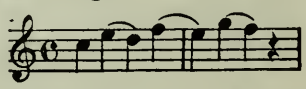
3. By placing *tenuto* marks over the unaccented parts of the measure, and making the accented notes very short.



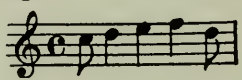
4. By writing rests on the accented parts of the measure, and having notes or chords come on the unaccented beats.



5. By using short slurs to connect the unaccented beats with the ensuing accented beats. As may be seen in the article on "Doubtful Points," this volume, if two notes of equal value are found under a short slur, the first is given its full value and strength, while the second is made shorter and lighter.



6. By writing notes on the second half of a beat, and making them long enough to continue over the first half of the next beat.



The *staccato* often implies accent, but always implies a crisp shortness of tone. It is called for by a dot above the note. Old editions use a wedge-shaped apostrophe (ˇ), but if both marks are found in the same piece, the wedge calls for a shorter, quicker tone than the dot.

The opposite of *staccato* is *legato,* which calls for a smooth, flowing style in which the notes are blended into one another as much as possible without blurring the effect. The word *legato* is not always printed on the music, but even if it is not present, the character of the piece will often show when the smooth, *legato* style is needed. Long slurs help to show it, or pedal marks, or in some cases the actual printed word. The superlative is *legatissimo,* which calls for the most fluent style possible.

Pedal markings are expressed in the abbreviation *"ped.,"* which calls for the damper pedal to be held down until cancelled by a star or other sign. The words *con pedale* at the beginning of a piece, or even part of a piece, mean that the pedal may be used frequently, without further notice, in accordance with the performer's taste. In Macdowell's "Witches' Dance," the middle section is marked *con due pedale,* or with two pedals; which means that the soft pedal is to be held down continuously through the section, in addition to the frequent use of the damper pedal. The soft pedal may be called for by the use of the words *una corda,* and its use discontinued by the words *tre corde.* The first term, meaning one string, arose from the old pianos, which had only two strings for each note. The soft pedal moved the hammers off one of each pair, and allowed each hammer to set only a single string in vibration. At present most of the tones on our pianos have three strings for each hammer to strike. Very often the soft pedal causes the hammer to shift sidewise and strike two out of each three strings; in which case the words *due corde* might indicate the soft pedal, but *una corda* is still used by almost all composers. The Germans sometimes use the term "mit Verschiebung" (soft pedal) and "Ohne Verschiebung" (release soft pedal). In

upright pianos the soft pedal sometimes lets the hammer strike all three strings, but makes the swing of the hammer so short that the power of the tone is reduced, as desired. The use of the word *sordine,* referring to the dampers of a piano, is to be discouraged, because it leads to confusion. As stated elsewhere in this volume, Beethoven entrapped the unwary by putting the words *senza sordine* on the "Moonlight Sonata." The words mean "without dampers," and in consequence "with pedal."

For cadenza notes, grace-notes, turns, mordents, trills, and so on, the student is referred to the article on "Doubtful Points," this volume, as well as to any dictionary of musical terms.

The signs used in violin music, for up or down bowing, harmonics, etc., are comparatively simple; and the organ notations, also simple, are given in the article on "Organ Playing," in this work. There are few vocal marks that are not found also in the foregoing list of piano terms. A comma above the vocal staff is sometimes used to show where breath may be taken.

For the rest, the dictionary will always prove a safe guide, in case this brief article and the one on "Doubtful Points" do not settle the student's troubles.

It has been considered advisable to add here the names of certain chords. These are properly a part of the study of harmony, but the beginner will find it worth while to be able to recognize them.

A chord consists of three or more tones having a certain relation to each other. Tones which do not belong to a chord are called non-harmonic tones. These are mostly tones next to those of a chord, either held over from a preceding chord as suspensions, or introduced independently as passing notes.

The simplest chord is the major triad, consisting

of a major third with a minor third above it, the whole covering a perfect fifth. The tones, from below up, are called the root, third, and fifth.

The minor triad has the minor third below, and the major third above, as A, C, E.

The diminished triad consists of two minor thirds, as B, D, F.

The augmented triad consists of two major thirds, as C, E, G-sharp.

An inversion of a chord consists of its notes with one or more transposed an octave. Taking the major triad C, E, G, if the C is transposed up an octave the first inversion results—E, G, C, in ascending order. If the E also is transposed up an octave, giving G, C, E in ascending order, the second inversion results.

The simplicity of the major mode may be shown by its relation to the overtones in the chord of nature. Hold down the notes G, C, E near the middle of the keyboard, above middle C, without letting them sound. Then play with some force the C two octaves below that held down, and notice how clearly the held notes vibrate in sympathy with the overtones of the low note played.

When the notes of a chord are successively as close to one another as possible, the chord is said to be in close position. When one or more of the notes is at a distance from the rest, with untouched notes between that really belong to the chord, then the chord is said to be in open position.

A seventh chord consists of a triad with a major or minor third above it, the whole range of the chord in close position covering the interval of a seventh. There are several kinds of such chords, as either third may be added to any one of the triads mentioned above, except for the case of an augmented triad and

major third, which would bring the chord to an octave instead of a seventh.

Harmony and thorough-bass make use of a system describing chords by means of Roman numerals. The large letters (capitals) stand for major triads, while small letters are used for minor triads, and a tiny circle, like that put against a figure to show degrees of a thermometer, is added to the small letter to show a diminished triad. Thus the triads of a major key would be I, ii, iii, IV, V, vi, and vii°. For augmented triads a plus sign is placed against the large numeral. Thus the triads of a harmonic minor scale would be i, ii°, III+, iv, V, VI, and vii°. The seventh chord is called for by the figure *7* placed against the letter or letters used for the triad. The number alone calls for the minor third above the triad; with apostrophe, as *7′*, the major third is added; and the little circle is used for a diminished seventh, as *7°*. In a major scale, ii^{7} would call for the minor third added to the minor triad on the second degree of the scale, giving the second, fourth, sixth, and eighth degrees of the scale. V^{7}, the dominant seventh, would have the dominant triad with the minor third above it, while I^{7} would call for the tonic triad with minor third above it, giving the flat seventh of the scale. Other seventh chords are vii°^{7}, giving B, D, F, and A in the key of C, and vii°^{7}°, giving B, D, F, and A-flat in the key of C. The latter, in which all the thirds are minor, is called the diminished seventh, as it fills that interval on the keys. IV$^{7\prime}$ in the key of C would call for F, A, C, and E, while iii$^{7\prime}$ would need E, G, B, and D-sharp.

The seventh chords are subject to inversions, having three instead of the two that belong to triads. Ninth chords are now included in harmony. They consist of a third added above a seventh chord. These

may be treated in close or open position. In the latter, the bass part moves freely, while the upper parts are kept fairly close together.

In successive chords of the same number of notes, such as four-part harmony exercises, each part has some degree of melodic character by itself. In such progressions, conjunct motion is a melodic succession proceeding by scale-degrees, such as is found in the tune of "America." Disjunct motion is a procedure by skips instead of steps, *i.e.,* larger intervals than a second, as in the beginning of "The Star-Spangled Banner." Parallel motion is the movement of two parts in the same direction (upward or downward) with the same interval always kept between them. Similar motion is a motion of harmonic parts in the same direction, but without having the interval necessarily remain the same. Oblique motion is a movement of one part up or down while another remains stationary. Contrary motion is a movement of two parts in opposite directions.

These terms should be sufficient for the needs of the average student. If he requires more, he may get their meaning from his teacher's explanations, or by referring to any good work on harmony. All these points of notation have been the heritage of the ages. They grew up gradually, not in one epoch or in one nation, but through many centuries and in many countries. But the very beginning of it all was in ancient Greece, where Pythagoras established a letter notation about six centuries before Christ.

ACOUSTICS FOR MUSICIANS

By Louis C. Elson

THIS article aims to present only the most necessary points of the science of Sound, those points which the musician needs to know, unless the playing of every instrument is to remain something of a mystery to him. They are presented in the most condensed form, but are followed by references to other works which the student can consult if desirous of advancing further in this important branch of musical and scientific knowledge.

Although sounds can be heard under water, through substances held between the teeth, etc., the sounds we usually hear are vibrations of the air. If these vibrations are regular and continuous a tone is the result. If they are irregular, or very abrupt, a noise ensues. It is a mistake to say that insects, mice, spiders, etc., are attracted by music. They are attracted only by the regularity of vibration which constitutes tone. *Tone* and *rhythm* are attractive to all animate creation. Melody and Harmony demand the higher perceptions of man.

On the rapidity of the vibrations depends the pitch. Slow vibrations produce deep tones, quick vibrations high ones.

On the extent of the vibrations depends power. Slight vibrations produce faint tones, stronger vibrations loud ones.

On the shape of the vibrations depends quality of tone. The simplest vibrations produce dull and muddy tones, the more complicated and mixed ones richer and more beautiful tones.

Stringed instruments are strung and played according to certain laws first discovered by Pythagoras, about 600 B. C. Long strings give deep tones, short strings high ones, half the length giving twice the number of vibrations, etc. Thick strings give deep tones, thin strings high ones. Loose strings give deep tones, tight strings high ones, the vibrations increasing in proportion to the square root of the tension. Heavy strings give deep tones, light strings high ones, the vibrations varying inversely as the square root of the weight. But thick or loose strings sound muddy; therefore it is desirable to have fairly long, thin, and tight strings, in every stringed instrument.

All these laws are applied in stringing a piano, a violin, a guitar, etc. A very small-sized piano, because its strings are short, thick and not very tight, can never sound as well as a larger instrument where the strings are longer, thinner and tighter. The winding of wire around the bass strings of a piano, the G string of a violin, etc., is to make them heavier, so that they may be tightly drawn and yet vibrate slowly, because of the extra weight which they carry.

The vibration of the string sets the air vibrating, and it is this which we hear. But a string or wire swinging in the air would move very little of the atmosphere, therefore we must reinforce the vibrations in some manner. This is done by the *sounding-board,* which vibrates in sympathy with the string, but moves very much more air than the string could do. The motion is then communicated from one air-particle to the next, just as a bump will travel along a train of loosely coupled freight cars.

In order that the string may set the sounding-board in full vibration it is necessary to make the vibrations come in contact with this board. This is done by a *bridge,* which carries the vibrations of the string to the sounding-board. There is a bridge upon the violin, the banjo, the violoncello, etc., for this purpose. There is also one for the upper strings and one for the bass strings of the piano, leading to the sounding-board. In some guitars and in the harp, the ends of the strings are brought in touch with the sounding-board.

A sound-box is the best sounding-board, and violins, guitars, harps, etc., have such a box. The piano and the banjo have sounding-boards only.

Sounding-boxes must have sound-holes cut in them, in order that the front-board may vibrate freely, which it could not do if the air behind it were confined. Therefore the violin has its sound-holes, the guitar, harp, violoncello, etc., the same, and even drums (which are but sound-boxes), must have their sound-holes. But the piano and the banjo, not possessing boxes, do not need these. The sounding-boards of brass instruments and of some wood-wind instruments are the *bells* (enlarged ends) of those instruments, which reinforce their tones.

We have stated that the shape of vibrations causes the quality of the tone. This requires further explanation. Nature does not give us a perfectly plain vibration, of either string, or sound-wave in the air. The vibrations *subdivide,* and these subdivisions form faint, high tones, which blend with the chief vibrations which produce the tone that we think we hear by itself—the *fundamental.* As a matter of fact, we never hear a tone absolutely by itself; with every tone (caused by the chief vibrations) there mingle fainter, higher tones (caused by the subdivisions) which blend with the fundamental tone and make its quality.

These higher tones are called overtones, or upper partials, or harmonics. Helmholtz (about 1862) first fully explained this phenomenon to the world. The principle, although applicable to air-vibrations, can be easily studied by string vibrations. Pluck a string and it will vibrate from end to end, giving its fundamental tone. But while doing this it will also vibrate in two equal divisions which will sound the octave; three divisions, which will sound a fifth higher than this; four divisions, which will be a fourth higher still; five—a major third higher; six—a minor third higher; seven—a tone slightly flat of a minor third higher; eight—about a tone higher, and so on in continually smaller ascending intervals. Ordinarily the higher the overtones the fainter they grow. A tone in which the overtones are few and faint will sound dull and muddy. A tone in which the lower overtones are full and the higher ones faint but clear will be rich and mellow. A tone in which the overtones are too strong (especially the higher ones), will be incisive and irritating. The tones of a worn-out "tin-panny" piano are of the last-named variety.

We have a certain power over the blending of the overtones in a stringed instrument by altering the place where we set the string in motion. The nearer we strike, or pluck, or bow, to the middle of the string, the hollower the tone will be; the nearer to the edge of the string, the brighter. Pluck a harp-string at the centre, and it will sound far less twangy than if plucked near its edge, when it will become irritatingly thin-toned and too brilliant.

On the clearness and proportion of the upper overtones depends the delicacy and sweetness of the tone. The state of the atmosphere would affect these. Play a violin on a warm, muggy day, and it will sound much more "dead" than on a bright and clear morning. The

reason is that the heavy atmosphere is smothering out the highest overtones and thus altering the quality of the tone. A zither played in the rarefied atmosphere of the high Alps will sound very different from the same instrument played in New York.

A plucked string gives the most overtones, and therefore the brightest tone, and if plucked by some hard substance it is at its very brightest. The Mandolin is an example of this. We pluck the harp near the centre of the string, to reduce its overbrilliancy.

Before speaking of tones produced by tubes or pipes we may add a few general points of musical Acoustics. Tone (or sound) travels at about the rate of 1,100 feet a second—about a mile in five seconds. It travels quicker in warm, damp weather, slower in cold, dry weather, although it is clearer in the latter and duller in the former. All kinds of tone have the same speed, but the deep tones travel *further* than the high ones. The deepest tone that the human ear can perceive has sixteen vibrations a second. This is subcontra C, an octave below the deepest C of the piano. The highest tone that the acute brain can perceive has about 38,000 vibrations per second. This would be about four octaves above the highest E-flat of the piano. But there are very many brains which fall far short of hearing such a high tone. The extreme limits of pitch perceptible to the human brain, therefore, are about eleven octaves and a minor third. Not nearly so much as this is employed in music, however. The average orchestral works have a compass of about six octaves, from the lowest E to the highest E of the piano.

The difference between tone vibration and color vibration is incalculable. The highest tone has about 38,000 vibrations per second, while the lowest color (red), has about 430,000,000,000,000 vibrations in the same time. There is much imagination in the con-

nection which some musicians make between tone and color, so we may add that from the lowest visible color (red) to the highest one (violet) is less than an octave, the octave always meaning merely a doubling of vibrations.

Pythagoras first discovered the proportions of vibrations in musical intervals. It is unnecessary to present his table in a short article, such as the present one, but if intervals are in perfect tune they have the following proportions, the octave two to one, the perfect fifth three to two, the perfect fourth four to three, the major third five to four, the minor third six to five, etc. This means that if we play a perfect fifth, if it be in tune the upper tone will vibrate three times to every two of the lower; in a perfect fourth the upper will vibrate four times to every three of the lower, etc.

Now if we adopt this exact tuning in our diatonic scale system, we must measure our intervals from the keynote and have the pitch of the notes slightly changed according to that note. Thus if we played D as the second note of the scale of C, or the fifth of the scale of G, or the fourth of the scale of A, it would have to be tuned differently each time. Also, in the tuning of Nature (the name given to this system of Pythagoras), C-sharp would be a note nearer to C than the present pitch, and D-flat nearer to D. Such a tuning would require a different keyboard for each key. In the old times they got around the difficulty by slightly altering the true pitch of a couple of notes and by remaining in three or four keys. Such keys as that of four flats or sharps, and all beyond, were never used. Andreas Werckmeister began a reform in the seventeenth century (Willaert, in 1550 had suggested something of the kind), and Bach finally established it. In 1722 Bach wrote in all the 24 keys, major and minor, in the first part of his "Well-tem-

pered Clavichord." But this involved discarding the minute deflections of pitch, up and down, which the scale of true intonation demanded, and ignoring the difference between a flat and a sharp (as A-sharp or B-flat) and dividing the scale into *twelve equal semitones.* This has been done, and this is our tuning of to-day. It is called the *"Tempered Scale,"* and it permits us to use a single keyboard, on piano or organ, and yet play in any tonality. Some of the intervals of this universal system of to-day are noticeably out of tune, however. The thirds and sixths are the farthest from true pitch, and often in playing these upon an organ a distinct throbbing (the *"beats"*) will be heard, which is occasioned by the fact that the tones are not in true natural proportion to each other. The other intervals, however, are so slightly deflected that they occasion no inconvenience of any kind. But were the octaves on piano or organ as much out of tune as the sixths and thirds are, the result would be unbearable.

Pipes or tubes vibrate in the proportion already given for strings, *i.e.,* the vibrations vary inversely as the length. Half the length of a given pipe will sound an octave higher, two-thirds the length a fifth higher, etc. Here, however, we come to a more definite table of lengths, for the tone and pitch of a string would be modified by thickness, tension and density. An open pipe 32 feet long would sound subcontra C, the deepest audible tone, an octave below the deepest C on the piano keyboard. A pipe 16 feet long would give the deepest C of the piano, one eight feet long an octave higher, and so on.

The width of a pipe would affect its pitch but slightly, the wider pipe being a little the flatter, but wide pipes sound mellow or hollow, while narrow pipes sound bright and shrill. In studying the elements of

the laws of pipes we approach one of the most striking of acoustical laws, *Synchronism*. This is the sympathy of any vibrating object for vibrations of its own number, or of twice, thrice, four times, five times, or any equal multiple of its own number. These latter give the overtones of the object, and it will respond to these as well as to the vibration-number of its fundamental. All tubes, whether organ-pipes, cornets, clarinets, or any others are played upon this principle, but the vibrations are started in different ways in each of them. Thus in a reed pipe of an organ the air is made to vibrate by the rapid swinging of the reed at the vibration-number of the fundamental tone of the pipe, or any of its overtones. In a flue pipe the air is made to vibrate by forcing it through a narrow crevice at the mouth of the tube, and the air within vibrates in sympathy. It has been conjectured that a reed of air is formed at the mouth of the pipe by this process. The air-column in the pipe vibrates in synchronism with the vibrations of the reed, though the latter are usually "governed" by the shape of the tube.

As regards the brasses and other tubes let us begin with the simplest tube imaginable, a post-horn, such as is used on a tally-ho coach, with a tube four feet long. This ought to sound small C (on the second space of the bass clef) but the tube is too narrow for its vibrations to form. Its first overtone would be middle C of the piano. It sounds this very faintly. But if the player now causes his lips to vibrate more rapidly, it will clearly sound the overtones G, C, E, and G, according to the number of vibrations that his lips are causing. The lips vibrate in synchronism with the air-column in the horn.

The cornet is played upon precisely this principle, but each of the keys makes a longer tube of the instrument, and the longer the tube the deeper its series

of tones. Thus the plain tube, not using any of the keys, will sound a series of at least half-a-dozen tones. The middle key (there are only three) will open a bend, or crook, and add its length to that of the tube, which now gives half-a-dozen tones each a semitone lower than the first series. The first key (nearest the mouthpiece) makes the tube longer still and gives another series, a tone deeper; the third (or first and second together) makes the tube still longer; the third and second, the third and first, and all three keys, each produce a deeper tube with a deeper series of tone. Thus the cornetist has really seven tubes of different lengths in his hands when playing the single instrument. Valve trombones, horns, trumpets, etc., are all played upon this principle, but in the slide trombone the lengthening of the tube is visible to the eye. The reader who cares to study this system more minutely will find tables given in "Elson's Music Dictionary" and explanation of the wood-wind instruments in Arthur Elson's "Orchestral Instruments and Their Use."

Shape of the pipe has also its influence upon the quality of tone, altering the proportion of overtones. A cylindrical tube has a mellow tone, while a conical one has a brighter one. The tubes of the flute and clarinet are cylindrical, while that of the oboe is conical. Organ pipes present different diameters and shapes for this reason. The narrow tube of the trumpet gives a brighter tone than the wider one of the cornet.

The subject of *Synchronism* is one of the most interesting in the whole domain of acoustics. Every one has had some experience of it in the vibrating of some particular object in the room when one particular note of the piano is struck. In St. Louis, at the great World's Exposition, while the organ was being played in Festival Hall, suddenly, at a full-toned chord, the skylight burst asunder and fell in fragments upon

the audience below. Many were the comments that followed, and almost every one thought that it must have been the result of some very harsh tones. It was, on the contrary, the result of very pure tones, whose vibration-number was the same as that of the skylight. Another popular error is the belief that there is a great rush of wind through the organ pipes when they are sounding. There is nothing of the kind. The vibrations that we have spoken of in this article are merely condensations and rarefactions of air, travelling outward in rapid alternation; and they can scarcely be perceived except by the ear. Place the hand opposite the bell of a cornet while the player is giving a loud tone and you will feel no rush of air at all. The vibrations are really the particle-pushes mentioned above—a series of condensations and rarefactions travelling through the air at the rate of about 1,100 feet a second.

Two great discoveries must come soon in the domain of Acoustics. One will be the application of the huge force that is latent in Synchronism. As a building, or bridge, or monument, may have a vibration number, if we sounded one of its overtones continuously we could overthrow such an edifice most easily. The miracle of the destruction of the walls of Jericho, narrated in the Scriptures, may therefore have its foundation in scientific fact.

The second discovery will be the more perfect analysis of tone. It is quite possible that we may yet analyze a tone as exactly as we now do a chemical substance. If this could be done we could make a written record of the proportion of overtones in Melba's voice and our descendants of 500 years hence could exactly reproduce that voice from the written analytical record.

It may be mentioned that our reproductive tonal

machines, which have accomplished such wonderful things, are more nearly perfect with full-toned voices than with delicate ones—better with violoncello than with violin. This is because the high, faint overtones do not record themselves upon the wax. Nevertheless these records are marvellous enough as it is.

Discoveries will also be made in the domain of architectural acoustics. It is very possible that this is one of the lost arts. The ancients possessed some arts which have vanished with them; among these are the art of polishing the grooves of an intaglio; malleable glass; certain permanent dyes; and the mediæval art of burnishing gold-leaf upon parchment. But none of them is so important as *Architectural Acoustics*. Berlioz has well said that a hall is in itself a musical instrument, for certainly a tone is glorified or spoiled by the acoustical condition of the hall where it is heard. The ancients built with surety in this matter. They had some formula, that we do not possess, which caused all of their temples to be effective for sound.

Occasionally we find some enthusiastic modern architect who believes that we possess the essentials of acoustical building; but the long list of failures, many of the edifices being in colleges and universities, is a living proof of our ignorance in this matter. The laws of tone reflection are by no means fully understood. In Paris the hall of the old Conservatoire, irregular in shape, horrible in ventilation, was yet the best hall in France for music. When the Parisian scientists set about scheming for a still better and larger hall, they unitedly brought forth the Trocadero, which is acoustically poor.

Echoes have something to do with defective halls. If we could trace the location and track of such a reflected sound, a tiny wire strung across its path would cause it to vanish. One of the finest-looking

churches in Boston was found, at the first service held within it, to bring forth a Babel of echoes at every sound. Numerous wires and every other effort of modern acoustical science proved in vain, and the church was sold at a disastrous loss. The purchasers raised the floor, built in a gallery, and changed the ceiling, and (although these changes were made at haphazard) the church has become usable. The architect who built this church afterward built another famous Boston church which is fairly good in its acoustics.

In the New England Conservatory of Music, in Boston, one hall (Jordan Hall) is very near to perfection, while a smaller one (Recital Hall) is acoustically imperfect, both being in the same building and planned by the same architect.

Sometimes there are "dead" places in a hall, where, for some mysterious reason, one cannot hear well, the sound being deflected from these seats. The former owner of the Boston Theatre, Eugene Tompkins, once told the present writer of a single bench in his auditorium in which hearing was difficult, while every other part of the large theatre was perfect. In the old Chickering Hall in Boston, the present writer has had definite experience of this deflection of sound, for his regular seat was in the heart of a "dead" section. On changing his seat there was a totally different effect given by the music.

The Tabernacle, in Salt Lake City, is a miracle of perfect acoustics. Such perfection is sometimes a matter of a very few inches in the shape of the structure, for copies of excellent halls have been built and have sometimes proved to be decidedly inferior to their originals.

We have here presented merely the elementary points of acoustical knowledge which every musician should know about. A more scientific and detailed

account of many of the above points may be desired by some readers. For the benefit of these we append a list of works which may be consulted to advantage.

ACOUSTICAL WORKS SUGGESTED.

TYNDALL: On Sound. An excellent and very readable work, but it does not go deeply into the musical points, since Tyndall was not musical and distrusted himself in that field.

ZAHM: Sound and Music. A commendable treatise, fully illustrated and not too abstruse for the average reader. The musical side is very fully treated, but, in common with many scientists, Father Zahm attacks the Tempered Scale of our musical system.

POLE: The Philosophy of Music. A very thorough work which goes more deeply into the musical side of the matter than any other. It is cordially recommended to the earnest student.

BLASERNA: The Theory of Sound. This work also goes deeply into the musical side of the matter. It is not too scientific for the average reader.

ELSON, ARTHUR: Orchestral Instruments and their Use. Contains explanations of the laws of tone production in various orchestral instruments. Is not too difficult for the average reader.

TAYLOR: Sound and Music. Is interesting and not too technical.

HELMHOLTZ: The Sensations of Tone. This is the epoch-making work to which reference has been made in this article. It was first published in 1862. It is very large and extended and is also decidedly technical. Only in one point does it fall short of the highest attainment—in the endeavor to find a scientific explanation for beauty of melody. As the book is far too large and technical for the general public, a smaller edition has been made under the title of "The Student's Helmholtz." This may be commended to regular acoustical students, but non-scientists had better begin their studies with some of the other works above mentioned.

As simple introductions to the above works we can mention:

ELSON, L. C.: The Theory of Music. The first four Chapters.

HAMILTON: Sound and its Relation to Music. A very good primer of most of the information necessary to the musician.

THE DANCE IN MUSIC

By Arthur Elson

IN prehistoric times, dancing probably arose from pantomimes that described scenes of hunting or war; and we find many such dances among savage tribes to-day. As religion developed, it adopted the dance for its ceremonials; and finally dancing became an independent art.

Egypt, which seems to have been the source of ancient civilization, had many dances, often united with music. The tonal art must have been held in high esteem in a land where the rays of the morning sun were said to draw melody from the statue of Memnon. Among old Egyptian relics is an actual picture of a musical conservatory, of the time of Amenhotep IV, about 1375 B. C., in which singing, playing, and dancing classes are shown, as well as a lunch-room. Many of the dances were accompanied by the clapping of hands, in much the same fashion that existed in our own plantation camp-meetings. Music was allowed in every Egyptian temple except that of Osiris, at Abydos.

Circular dances were often found among sun-worshippers, sometimes with a sacrificial victim in the centre. The dance about the bull Apis, and that of the Hebrews about the Golden Calf, were circular in form. Many of the biblical songs, such as that of Miriam or Deborah and Barak, were also pantomimes,

in which the singer acted the sense of the words. Sometimes the bystanders may have joined in with handclapping.

The Greeks had festival dances, and even military dances that simulated pursuit, battle, and capture. The *cordax* was a comic dance of rather vulgar character, sometimes given with masks. The *emmeleia* was the stately dance of classical Greek tragedy, while there were other stage dances on special subjects, such as "Theseus in the Labyrinth," etc. These dances were often accompanied by the music of flutes and reed instruments of various sorts. The word "orchestra" comes from the Greek "orchestrion," meaning the place for the dancers; and, as the dancers were often flutists, the term has come down to us as a place for the instrument-players.

Dancing obtained a great vogue in Greece, as the following story will show. A gentleman named Cleisthenes had promised his daughter to the one among her lovers who could prove himself the best dancer—perhaps the first testimony on record that girls are fond of good dancers. In the contest, Hippoclides excelled, but after completing the *emmeleia* he insisted on standing on his head and gesticulating with his legs as an added touch. Apparently this style was not popular in Greece; for the shocked Cleisthenes exclaimed, "O son of Tisander, you have undanced your marriage." But Hippoclides, perhaps caring more for skilful dancing than matrimony, replied, "That is immaterial to me."

In Rome the dance became largely a matter of professional pantomime, which grew to be remarkably expressive. An Eastern prince, visiting Nero, found himself unable to understand a Latin play, but when a famous dancer appeared, he could follow the meaning of every motion. When presents were offered to

him on his departure, he said he would prefer the dancer, whose powers of wordless expression would make him a valuable interpreter.

In the Middle Ages dancing was little cultivated as an art. Its chief form seemed to be the popular "Reigen," or circular dances like those of the early sun-worshippers. A survival of these may be found in some children's games, such as "Little Sallie Waters."

But the advent of the more cultivated Troubadours and Minnesingers brought a revival of dancing. In Germany a quick dance was often followed by a slower one; and the return of the quick dance at the end brought about a sort of first rondo effect. In France the use of a slow dance followed by a quick one led gradually to the form known as the French overture. But perhaps Spain exerted the greatest influence, for the Moors had many instruments and developed many dances. Some religious dances arose in Spain as well, such as the stately *sarabande* which the altar-boys danced on Holy Thursday. Handel's "Lascia ch' io pianga," first used in his opera "Almira," is a sarabande, originally danced in that work. The stately character of that dance is well shown by this selection. The Flagellants, or self-chastising monks, had a sort of penitential dance which they used in times of plague or other calamities; but these, like the dances of public thanksgiving, had no special effect on music. By the seventeenth century we find the old dances fully developed, and much used as independent musical compositions.

The old English *morris dance,* perhaps originally called *morisco* in imitation of the Spanish (or Moorish) *fandango,* is nowhere very clearly described, although Edward German (Incidental music to "King Henry VIII") and others use it in modern music. It

was joined with an earlier English pantomime celebrating the deeds of Robin Hood. It was lively in style, and could be given in a progressive form that would carry the dancers from place to place. Will Kempe danced thus from London to Norwich.

The *gaillard,* or *galliard,* was a more graceful affair, also lively in character. In Italy and France its Roman origin gave it the name of Romanesca, and Liszt's setting of such a dance-song ("World's Best Music," Vol. III, p. 670) will show its dainty character. The English style was rather involved; and we read in an old letter, "Our Galliardes are so curious that thei are not for my daunsyng, for thei are so full of trickes and tournes, that he which hath no more but the plaine Singuepace is no better accumpted of than a verie bomgler."

This *cinque-pace,* or five-step, is mentioned in "Much Ado about Nothing," where Beatrice says, "Wooing, wedding, and repenting is a Scottish jig, a measure, and a cinque-pace." The jig, or *gigue,* was a rapid 6/8 or 12/8 movement, showing the lover's haste; the *measure,* perhaps derived from *passo-mezzo,* was more moderate and stately; while the irregular five-step effect of the *cinque-pace* gives a witty illustration of the breaking-up of domestic harmony.

The *gigue* was named from the German word "Geige," meaning violin; and that instrument was certainly well suited to the rapid style of the dance. The *loure* was a somewhat slower *gigue,* and the *canary* still another form, between the first two in speed.

The *hornpipe* is essentially English. Though now a favorite with sailors, it was first a country dance, and like the English horn it obtained its name from the shepherd's pipes.

The *hay* was another rustic dance of England. It was a circular affair, much used at May-Day festi-

vals; and when Shakespeare ("Midsummer Night's Dream") makes Titania say, "Come, now, a roundel and a fairy song," he is not referring to a vocal round, but to this dance. The *hay* was sung, but not as a round.

The *allemande,* shown by its name to be of German suggestion, if not origin, was in 4/4 time, with a moderately cheerful and rapid style like an *allegretto.* It is not absolutely certain that the allemande was a dance, but it became the first number in the old dance-suites.

The *courante* was a dance in triple rhythm, and had a rapid tempo, as its French name, which means "running," would imply.

The *gavotte,* drew its name from the town of Gap, near the Pyrenees. It was first danced by the inhabitants of this place, who were called Gavots. The gavotte is in 4/4 time, with a mild flavor of syncopation caused by its beginning on the third beat of the measure. It is in moderately fast tempo, and its genial character is enhanced by skipping intervals and short, crisp phrases. The trio of the gavotte often contained suggestions of the musette, an instrument like the bagpipe.

The *minuet* is the best known of the old dances, because it stayed in vogue for a long time, and was included in the sonata and symphony. It is in slow triple rhythm when used as a dance, but the classical composers often treated it freely.

The *chaconne* was a slow and dignified dance, usually in triple rhythm, though instances are found in even rhythm. It always begins on the first beat of the measure, and is generally in major. The old Italians (seventeenth century) used it for church services. At present it is best known through Bach's famous "Chaconne" for solo violin.

The *pavane* was another slow and stately dance, but in even rhythm.

The *passacaglia* was a slow dance in triple rhythm, not unlike the chaconne, but more often in minor. It was danced with much exaggeration and bombast, the dancers pairing off and following the example of a leading couple. The name is thought to have been derived from "passo gallo," or rooster step, although some derive it from the Spanish words, "pasar calle" —"going along the street."

The *braule,* or *brawl,* was another slow dance for pairs in imitation.

The *bourrée* was not unlike the gavotte, but brighter and quicker.

The *rigaudon* was another fairly lively dance, invented by the dancing master Rigaud at the court of Louis XIII, and often sung and danced simultaneously.

As already indicated, many of these dances were sung as well as danced. The old song-dances were usually called *ballets,* from the Italian word "ballare," to dance; and our word "ballad" comes from the same source, although now modified in its meaning.

But the dances were far more important as instrumental compositions, forming the *Suite.* The term suite meant simply a series, or "set," of dances. At first the term *partita* was used, but by Bach's time the dance-groups were known everywhere as suites. The old suite was somewhat elastic in form, but usually consisted of allemande, courante, sarabande, and gigue. This, it will be seen, was not unlike the succession of movements in a symphony, with the slow movement in third place. There were other dances and pieces which the composer could use in the suite. He could begin with a prelude, which was sometimes named *intrada, preambule, fantasia, overture,* or even *sinfonia.* The last word was applied rather to instru-

mental interludes before being adopted for orchestral sonatas; and such "symphonies" are found in Bach's "Christmas Oratorio" and Handel's "Messiah." Sometimes a *toccata* was used for introduction—a difficult piece displaying technique and "touch," as its name implies.

Before the gigue the composer could introduce *"intermezzi,"* usually from two to four dances. These were generally examples of moderate tempo, like gavottes or minuets, so that they would not duplicate the style of the preceding sarabande or the final gigue.

Variations were allowed in all movements except the allemande and gigue. If these variations were slight embellishments, they were spoken of as *les agréments;* but a more decided variation was called a *double*. Handel's suites are free in style, and we find them containing many such doubles. It was also possible to repeat some movements, giving two courantes, or gavottes, or minuets, instead of one. Sometimes a *fugue* was introduced, usually after a toccata. The old suites kept very close to one key throughout, so that the variety of dances did not entirely do away with monotony. Other suite movements which were not dances were the *air,* or simple melody, and the *burlesca,* or *scherzo*, in playful style. The latter, however, was a much more primitive affair than the symphonic scherzo.

Although the dance-forms of the suite are only partly used in modern music, a number of other dances have exerted some influence as separate musical forms.

The *tarantelle* is an Italian dance of rapid, running tempo, usually in 6/8 rhythm. It is said that the name comes from the venomous tarantula, as a victim of that spider's bite was cured by the exertion of dancing wildly to rapid music; but the story sounds apocryphal.

The *saltarello* is another rapid Italian dance, of skipping style, as its name indicates. Mendelssohn used a saltarello as the finale of his "Italian Symphony."

The *Siciliana* is a slow 6/8 piece (or song) of rhythmic and melodious effect.

The later Spanish dances are not well known outside of their native land, but they play a large part in local or national festivals. The *seguedilla* (Sevillana), made familiar in Bizet's opera "Carmen," is a lively 6/8 dance, which should be accompanied by castanets. The *bolero* is more moderate, and in 3/4 time. Sometimes it includes passages of the *tirana,* a gentle 6/8 melody. Délibes has included a tirana in the ballet music of "Lakmé." Another popular Spanish dance is the *fandango,* of which the *malaguena, rondena, granadina,* and *murciana,* are varieties. The *jota* is rapid in style and written in triple rhythm. The Spanish Gypsies have an attractive 3/8 dance known as the *polo gitano.*

Other national dances, of more influence on music, are the *halling* and the *springdans* of Norway, much used by Grieg and other composers. The *halling* is a boisterous affair, in which the dancers grow wilder and wilder, and finally try to kick the low rafters of the barn or other building where the dance takes place.

The Russian *kamarinskaia* is another lively dance for men, which Rubinstein has employed in the symphony.

In Bohemia, Dvořák introduced two new movements in his symphonies, the *dumka* and the *furiant.* The dumka is slow and elegiac in character, and may have given rise to the melancholy English dance known as the *dump,* and to our phrase "in the dumps." The furiant, as its name shows, is wildly spirited in style.

The Hungarian *czardas* and other spirited dances have had their influence on Brahms and Liszt, as the pieces in "The World's Best Music" will show.

The *march,* which may be classed with dances, may be in 4/4 or rapid 6/8 time, and is always rhythmical. A famous example is the wild Hungarian piece known as the "Rakoczy March," Liszt's setting of which is described elsewhere in this volume, and printed in "The World's Best Music," Vol. I, p. 194. A 12/8 rhythm gives an effective march, and Brahms used even a triple rhythm.

The *mazurka* is a Polish dance, in 3/4 time and rather capricious style. Chopin has made it an effective piano form.

Freest and best of the dances in music is the *Polonaise,* a stately affair that originated when the Poles marched in triumph before their victorious leader, John Sobieski, after his defeat of the Turks. Again we must turn for examples to Chopin, who has made the Polonaise one of the most spirited and brilliant forms of music. It is written in 3/4 time, and its many contrasts give it the effect of a grand fantasie. But it has a marked underlying rhythm in its accompaniment, the first beat being made up of an 8th note and two 16ths, while the rest of the measure is made up of four 8th notes. Chopin's "Military Polonaise," "Modern Music and Musicians" (Comp.), Vol. I, p. 24, gives a clear illustration of this rhythm.

Of the modern dances, the two-step may be dismissed as a march. The waltz, however, has more history. The old French *volte,* danced by Henry III, was much like a waltz, and may even have given rise to the name. Thoinot Arbeau wrote of it, "You may pursue the volte thus through many turnings, whirling now to the right and now to the left." Of course the word "volte" means a turn. The same writer says

also, "You shall return your partner to her seat, where, do what she may, she will find her shaken-up brain full of swimmings and whirlings; while you will probably not be much better off." Then follows the familiar complaint, "I beg you to consider if it be decorous for a young girl to straddle and stride."

Germany developed the waltz, which was popular by Mozart's time, and much the same as the rustic "Laendler." For a time the waltz was known as the "Deutsche," or German, and our use of "German" for cotillion probably came from this fact. Germany had also the "Langaus," a sort of waltz in which the main idea was to cover much distance. France took the waltz from German models in 1795, but Parisian writers claimed that it "had been a French dance for four centuries." Leclerq, however, describing the early volte, called it like a gaillard, and showed that it was danced in a more leaping style than the true waltz. Our present waltz, therefore, probably originated with the German peasantry, in the eighteenth century. The waltz reached England in 1812, but an earlier "Waltz Allemande" was originally known there. A caricature of the year 1800 is entitled "Waltzer au Mouchoir," and shows a new use for the handkerchief in spanning a too ample waist. Chopin and Rubinstein have made the waltz an independent piano form, while Tschaikowsky and Berlioz have even used it in the symphony. Some think the waltz an offshoot of the minuet, but the latter was aristocratic, and would hardly have given rise to peasants' dances. The waltz is written in 3/4 time, but should be played as if written in 6/4.

The polka comes from the Bohemian *pulka,* and is in a skipping 2/4 rhythm. This does not afford much variety, but Raff, Rubinstein, and Bendel have put some originality into the form.

The *schottische,* or "Scotch," is in even rhythm, but

slower and more varied. Other Scotch dances are the *reel* and the *strathspey,* both rapid. The latter shows the effect that is called the "Scotch snap"—usually a sixteenth note followed by a dotted eighth.

The *galop* is another rapid dance, and many galops are found useful as piano exercises in wrist action.

The actual music in use for dancing to-day is far below the old suite forms in dignity and beauty. Our waltzes are usually commonplace, and our other dances too much devoted to "rag-time." The American "rag-time" has been defined as syncopated music, or "ragged time"; but while that idea is descriptive, the term probably came from the negro festivals known as "rent-rags," which were given to raise money for the landlord. The latter derivation may possibly lead us back to the former, however.

"Rag-time" in itself is not a bad influence, as the varied and syncopated rhythm lends interest to the music; but so far it has been written almost wholly in the simplest and most infantile of harmonic styles. The uneducated public rises no higher than the plainest tonic-dominant effects, with an occasional subdominant—the "three chords" of banjo and mandolin work. These appeal to the trained musician with about the same bald simplicity as a trivial sum in addition would appeal to a student of the higher mathematics. Their message is usually too simple, like the talk of an unschooled child. Some folk-songs have a simplicity that unites with the most moving beauty, but we find very few such gems in our own popular music. There is no reason, however, why the dance-music of the present should not be made more worthy in style, without losing any of its popularity. But whether our dances will or will not grow to influence music greatly, we must acknowledge that in a historical sense, at least, music owes much to the dance.

DOUBTFUL POINTS IN MUSIC

By Louis C. Elson

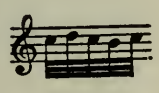
WHEN the poet Collins referred to music as a "Heavenly Maid," it is probable that he did not know how careless and inconsistent she could be. Yet that is said to be a maiden's privilege, so we cannot blame St. Cecilia for looking effective in pictures while her art has been left at loose ends in some ways. In other words, there are a number of points in music for which no clear or well-defined rule exists. The art (or rather the science) of notation has come down to us gradually, and is still so primitive that many men are impelled to invent new systems of writing music. Most of these inventions are good, too; but in such a conservative art it is hard to "ring out the old" and "ring in the new." A curved keyboard was recently evolved, on which the pianist, who was to sit within the curve, could perform and reach with increased facility; but that too seems about to pass into oblivion. With such examples, the student need not be surprised to find a number of archaic and rather doubtful things existing in music; and the most important of these will be briefly indicated here.

The Trill

Almost nothing seems simpler in music than the rapid alternation of two notes known as the trill; yet

even here we find diversity of opinion. There are even two names, as the English call a trill a "shake." In the eighteenth century, when embellishments were more necessary than at present, it was customary to begin a trill on the note above the printed note; but early in the nineteenth century Hummel, in his piano method, introduced the modern idea of beginning the trill on the principal note. But just when things appeared to be settled, Von Bülow went back to the old way of beginning the trill on its upper note. Von Bülow was a brusque and arbitrary character. A man who had met him stopped him once on the street and said, "Herr Von Bülow, I'll bet you don't remember me;" whereupon he snapped back the words, "You've won your bet," and walked on. But Von Bülow was also an influential artist, and his decision about the trill reopened the entire subject. Now, however, the best authorities disregard his example, and begin the trill on its principal note. The trill should follow the intervals of the scale used, unless otherwise indicated; so it may be either a tone or a semitone. It usually ends with a turn, especially if it lasts for a half-note length or more, or if it occurs in an ascending passage. This is indicated by the presence after the trill of two grace-notes, the note below, and the principal note. These two, joined to the last two notes of the trill, form the turn. The final grace-notes go with the trill, and not with the succeeding note. They are often wrongly omitted in careless editions.

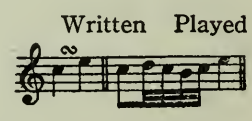
Turns

A turn is an embellishment in which four (sometimes three) notes are played in addition to the printed note, thus: 
If a line is drawn through these notes, it will have

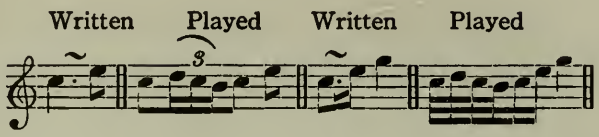
the same shape as the sign for the turn, ∞ . This, like the trill sign, arose in the old Neume notation that preceded the invention of the staff. (See the article on "Notation" in this volume.) A line drawn through the turn, thus, ⊕, signifies an inverted turn, in which the intervals are taken downward instead of upward, and *vice versa.* The intervals of the turn are usually a tone above and a semitone below the printed note, but on the 3rd and 7th positions in a major scale the semitone above is employed, and the whole tone below. In a minor scale a turn on the 5th degree usually has semitones both above and below. Turns with whole tones both above and below must be plainly indicated by the use of a natural or accidental below the sign. Such a turn usually occurs on the second degree of the major scale, as in the first contrasting section of Schumann's Novelette in F, and is not very rapid.

Turns have a different meaning according to whether they are printed directly over a note or after it.

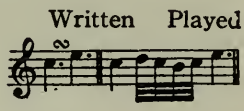
A turn after a note of ordinary value is played as four short extra notes in the last part of the time-interval.



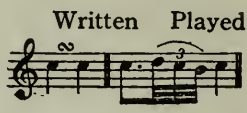
A turn after a dotted note of fairly short value is played by having the principal note take half its value, followed by a triplet with the same total value, and finishing with the principal note to fill out the value of the dot. (But if the note is followed by another of the same pitch, the turn fills all or part of the dot value, and is a rapid triplet made of the note above, the principal note, and the note below.) If the dotted note is very short, the above five-note rule may be followed, or four rapid notes may be given as the value of the note without the dot.



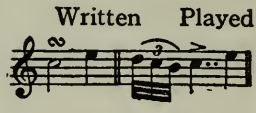
A turn after a long dotted note, or one in 6/8 time, is played as after an ordinary note, by holding the note to almost its full value and giving four quick notes at the end.



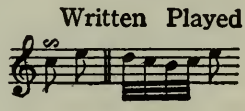
If a turn after a note is followed by another note of the same pitch as the first, then the quick quadruplet is shortened into a triplet by having the final appearance of the principal note suppressed.



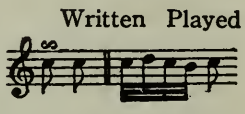
A turn *over* a long note is taken as a rapid triplet before the note, starting from the note above and descending.



A turn over a short note dissolves that note into a quadruplet, in this fashion:



If such a turn over a short note is followed by another note of the same pitch, then the turn is played thus:



Sometimes a turn after (or over) a short note dissolves that note into a quintuplet, as in the first printed example, with a figure 5 placed over it. If the note is at all important, it should dissolve into a quintuplet rather than a quadruplet whenever possible.

The Mozart "Rondo" ("World's Best Music," Vol. III, p. 576) contains many examples of turns. In fact the early composers used so many embellishments of this sort that it seems as if they must have taken, as a guide, the saying, "One good turn deserves another."

With these rules as a guide, the young teacher should be able to explain all examples to his pupils, or the latter may even solve cases that occur when the teacher is not present. Of course the tempo of a composition has some influence on the turn, and a turn that is practicable in a slow piece might have to be altered to another variety of turn in a rapid composition.

Mordents.

The word mordent comes from the French "mordre," meaning to bite, and a mordent is really a trill bitten off short. It consists merely of the principal note and the note above it in the scale, both played as two short grace-notes before the principal note; which makes it really a single element of a trill. We have one sign and one name for this embellishment; but in Germany a distinction is made. Some German musicians call the mordent a *Praller* or *Pralltrill* when the accent comes on the first of the two grace-notes, and a *Schneller* when the accent comes on the third, or principal note. Some others maintain that the Pralltrill is really a sort of double mordent, consisting of the principal note preceded by four grace-notes, the two mentioned above being repeated to form two elements of a trill before the principal note is held. Our so-called inverted mordent, in which the second grace-note comes below the first instead of above it (shown by a vertical line through the sign,) is called a *Mordent* by the Germans. This, of course, gives rise to some doubt in any German description of music, but the actual sign is the same for both countries, and should be followed. We have no distinction between *Praller* and *Schneller,* however, and it might be well for us to adopt one. It is not inconvenient for the teacher to use the German terms, omitting the *Prall-*

trill, which has two meanings. Many good teachers, however, call this the "mordent," and this the "inverted mordent," or the "Praller."

Grace-Notes

There are two kinds of grace-notes, the long and the short. These are called respectively *appoggiatura* and *acciaccatura* in Italian. Some English works speak of the "long appoggiatura," which is, of course, a needless repetition. "Appoggiare" means to lean, and the long grace-note leans slowly into the next note. "Acciaccare" means to crush, and the acciaccatura is literally crushed into the next note. The two Italian terms are so apt to lead to confusion that it is better to use English, and speak of long or short grace-notes.

The long grace-note is printed as a small note, generally with upward stem, just before the principal note. The short grace-note is printed in the same position, but always as an eighth-note with a line through the little flag on the stem. This gives rise to frequent misprints in careless editions, where the long grace-note is often wrongly changed into a short one. It is sometimes hard to detect these misprints; but the long grace-note has a tender or sorrowful character, while the short one is crisp, bright, and snappy. The short one, however, may sometimes be used in pathetic passages to suggest a sob. To avoid errors, it is customary in modern works for the long grace-note to be written out in full notation.

Some teachers make it a rule to give the long grace-note its printed value; but this rule is not always applicable, as the long grace-note is sometimes made longer than this would imply, though never shorter. This alteration is especially applicable in vocal or

violin music, in passages where the principal note is followed by another of the same pitch. In such cases the grace-note takes almost the whole value of the note against which it is printed.

The short grace-note is to be taken from the value of the note following, and never from the value of the note preceding it. This rule must be insisted upon frequently, as the pupil is very apt to sound the principal note on its beat in the measure, and make the grace-note come before this, which brings it too early.

Artificial Groups

By uniting a group of notes together, with flags or slurs or both, and adding a numeral above it expressing the number of the notes in the group, a composer may produce almost any artificial group. But these notes when thus grouped should have some value that cannot be expressed normally. Usually such a group will occupy some simple fraction of a measure—one, two, or three beats, or even a fraction of a beat.

The simplest of such groups is a triplet used where two notes would naturally occur, and in this case the triplet is always written in the denomination that the two notes would need.

In even rhythms five-note and seven-note groups may replace four notes of similar value. Groups of nine to fifteen notes are written in the same denomination that eight notes would demand to fill the same space.

In triple or compound rhythms, two or four notes instead of three, in an artificial group, are given the same value each that would be used for each of the three that the group replaces. Sometimes five notes are grouped to equal three. Seven are written in the

denomination that six would need, or more rarely seven are used to replace four. From thirteen to seventeen notes should be given the value needed by twelve. As in even rhythm, three-noted groups may replace two notes of the same value.

The sextolet is the chief cause of misprints and errors in performance. Composers themselves often misuse it to replace four notes in even rhythm, in cases where two triplets are intended. When a sextolet replaces four notes properly, it should usually have slight accents on its third and fifth notes as well as the main accent on its first note, or it may receive an accent on its first note only. This will be seen to differ from a double triplet. Any artificial group that divides in halves should be written as two separate groups; nine notes instead of six should be made into three triplets, etc. This rule applies always, though many editions disregard it.

In the larger groups, the notes are usually of the same value. But this need not be so in the smaller groups, as a quarter note and an eighth may be used as a triplet in place of a quarter-note, and so on.

Cadenza notes (see Liszt's "Liebestraum," "World's Best Music," Vol. IV, p. 980) consist of a large number of rapid notes not grouped to satisfy the time value, but marked off by a bar-line. These should be printed in smaller size than the other notes of the piece. Chopin made many of his cadenzas consist of eighth-notes, but it is better to give them a value as near as possible to the value demanded by the measure.

Accidentals

The sign for flats arose from the first introduction of a flat, on the note B. The old German B was printed in rectangular shape , as a square with a

stem rising from the upper left-hand corner. When the diatonic scale was modified by the introduction of a flat seventh, this flatted note was shown by making the B round instead of square, like the small b of our printed letters. The rounded B then came to be used as a sign for all flats. The two shapes of letter gave rise to a mistake that has been perpetuated in Germany. The square B was taken for the letter H, and in Germany to-day the B in our scale is called H, while our B-flat is simply B to the Germans. Thus if we find a German score calling for a clarinet in B, which does not exist in our sense of the note, we must remember that the instrument in B-flat is intended.

The sign for sharps came in later. At first it was a St. Andrew's cross (a diagonal cross with double lines), and when this is found in old editions, it must not be mistaken for our double-sharp sign, which it resembles rather closely. Our natural sign, too, is easily mistaken, resembling the sharp too much for the comfort of near-sighted players. But notation is a most conservative affair, and it would be hard to make a change that would be generally accepted.

The Germans have definite names, and not compound words, for each sharp and flat, A-flat being As, F-sharp Fis, and so on. This gives them the advantage of us in the little game of spelling out words by tones. Such procedure is possible to some extent with the English letters, as Schumann's little piece called "Northern Song" will show. This was written in memory of Gade, and begins on the notes, G, A, D, E. Schumann's variations to the Countess Abegg, using the letters of her name, could have been done on the English system, but the B-flat pitch of the German B makes an improved musical figure to work on. But the fugue on the name of Bach, using

those letters in notes, would not be possible in English. A still more important example of such musical lettering is found in Schumann's "Carneval." This was dedicated to Ernestine von Fricken, with whom the young composer fell in love for a while. Asch, the name of her native place, is used to furnish the notes A, Es (E-flat), C, and H (B-natural); and nearly every number in the set of Carnival pieces makes these letters prominent. A newspaper item recently stated that Debussy was writing a piece on the letters of Haydn's name, but the Y and N were impossible, and the French call the notes Ut, Re, Mi, etc., and have separate words for "sharp" and "flat," just as we do.

At present teachers are fairly well agreed that the effect of an accidental ends with the bar-line at the end of the measure in which the accidental occurs. But there was formerly a rule that if the last note of a measure was marked with an accidental, and the first note of the next measure came on the same staff-position, the accidental should be carried over to the latter note, even if not marked. This rule is now wisely discarded, but the player will occasionally find such a passage in old music. If two such notes are united with a tie, then of course the accidental holds for the second note of the tie, but it should not hold for the rest of the measure in which the tie ends.

At present it is wisely held permissible and right to put in every accidental that may be of the least use in deciding any doubtful note, even if there is scarcely any doubt present. Thus if a composition in G modulates for a few bars to C, by the use of F-natural, it is perfectly right for the composer to put in an F-sharp when the modulation is finished, even if the signature has been unchanged and no F-natural appears in the measure in question.

The same rule of marking in all cases of doubt should be used when a note appears in different octaves. When this occurs within the limits of a single measure, and the note is not marked in its octave-appearance, some teachers claim that the accidental should not hold good; but an examination of such cases will usually show that the composer meant the accidental to be repeated, especially in violin or vocal music. It is safest to adopt the rule that the accidental shall remain in force unless it is obviously wrong; but the later (or other) notes should have been clearly marked by the composer, in the way he intended. See "World's Best Music," Vol. II, p. 401 (Kammenoi Ostrow) for an example of proper care in marking.

Accents

The normal accents of the measure may be readily shown by the teacher (or see the article on "Notation" in this volume). It should be remembered that a waltz has the first beat of its even-numbered measures slightly less accented than that of the odd-numbered ones, as if the rhythm were 6/4 instead of 3/4. Some editions show this by running the bar-line across the space between the staves after every second measure. The letters Rf and Rfz usually apply to a single chord, but may sometimes be meant for a whole figure or phrase, as at the end of the *adagio* in Beethoven's "Sonata Pathétique." The modern tendency to use as many as four or five *f*'s or *p*'s to indicate loudness or softness is rather unnecessary. It gave Von Bülow another chance to be caustic, this time with a trumpeter in rehearsal. When the trumpeter took a loud note, Von Bülow said, *"Forte!"* The trumpeter then blew harder, and tried still harder after a repetition of the correction. When

the frightened player could blow no harder, Von Bülow explained, "I asked for *forte,* but you have been giving a *fortissimo* all the time." This may serve as a good rebuke to the present fashion of exaggerating.

Staccato

The dot above a note is now our usual sign for *staccato.* But in former times this was generally used for a *demi-staccato,* of less marked character, while the full *staccato* was shown by a vertical wedge-shaped apostrophe above the note. When both signs are used, the dot must be taken as *demi-staccato;* but in most editions to-day there will be no other staccato-mark than the dot, in which case it is to be given the full *staccato* effect.

While the *staccato* may imply accent also, it is not commonly known that the dot may sometimes imply accent alone, without *staccato.* Beethoven used it for this purpose in the closing theme of the first movement of the "Sonata Pathétique," where the first of each group of four rapid eighth-notes has a dot over it. In this case these notes are not to be played *staccato,* but merely accented to show the melodic line. Sometimes a double stem is used as an accent mark, though it must not be confused with those cases where a double stem marks the use of the same note in two voices or parts.

Portamento

The word *Portamento* means "carrying," and implies that one note is to be carried over into the next, as long as the mark lasts. The mark for piano music consists of a slur with a dot beneath it over each note. The violinist uses the *portamento* as a strong legato, but the pianist takes the word in almost the opposite

sense, and the notes are slightly separated. Each note of such a piano *portamento* would have a slight accent as well. A famous teacher once explained *portamento* to a piano pupil by saying, "Play the notes as if you were trying to give a legato with one finger." Since the word *portamento* means so many different things, it has been suggested by Louis C. Elson that the pianist should substitute for it the term *"demi-marcato,"* which fits the case excellently.

The slur with *staccato,* consisting of two notes of the same pitch, under a slur, with a dot over the second note only, has given rise to much diversity of opinion. Some piano teachers hold it a tie, with the second note shortened a little. Others hold that it should be a tie if the dot is kept below the slur, but a two-note portamento if the dot is printed above the slur. The majority, however, call such a passage a two-note *portamento* in any case. The last procedure would seem the only reasonable one, for two causes. If the slur were ever meant for a tie in cases like this, it would be easier for the composer to write a single note with two dots after it; but a still better guide is the fact that such two-note *portamentos,* with a dot over the last note only, are also written when the two notes have different pitch, and so cannot be tied at all. These two-note *portamentos* with one dot are to be played by giving the first note with a slight accent and clinging touch, while the second note is made lighter and shorter, almost as if *staccato.* An example of the two-dot *portamento* is to be found in Mozart's "Rondo," "World's Best Music," Vol. III, p. 580. This piece will also serve as an object lesson in the various kinds of turns. (See directions for playing it, in this volume, under the title "Well-known Piano Solos and How to Play Them.")

Slurs

A short slur over two notes of the same pitch, when not used with the one or two dots that show a pianist's *portamento,* is a tie, which causes the two notes to be played as one. Some have advocated the use of a different sign for a tie, but if the rules for *portamento* here given are followed, no confusion will result from the use of the slur as a tie. Short slurs are those which extend over two notes only, while long slurs extend over three or more.

The slur first appeared in violin music, where it called for the *legato* obtained by playing all the slurred notes with one stroke of the bow. It was soon adopted in vocal music, to indicate the notes to be sung in a single breath. The slur is also used in a song to join those notes that are to be sung on one syllable. The last point is shown when possible by the joining of notes with flags (lines uniting the stems), but, of course, this cannot be done with any notes larger than eighth-notes. It is thus possible to have two sets of slurs in the voice-part, one for syllables and one for breathing. When the breathing is shown by the use of commas over the staff, the long slur may be used for *legato.*

The spinets and harpsichords of old times could not give good *legato* effects, so the slur came into piano music more slowly. Even now its use in piano works is a rather indefinite procedure. Yet the following rules may be applied.

When two small notes are connected by a short slur, accent and lengthen the first a little, shortening the second and making it lighter.

When the two slurred notes are larger than a quarter-note, do not shorten the second note.

When the second note is longer than the first, treat the slur simply as a *legato* mark.

Short slurs need only a very slight accentuation in rapid passages.

Long slurs may be either phrasing marks or *legato* marks. In the latter case, they may be properly used for a *legato* figure coming after a *staccato* figure, not so much to show any exaggerated *legato* as to mark the stopping of *staccato*. Long slurs as phrasing marks are very often misused. The student will find such a case in most editions of No. 20 of Mendelssohn's "Songs Without Words." The use of long slurs is perhaps the most indefinite point in music.

Pedaling

The soft pedal of the piano is marked *una corda* because in the early pianos each tone had two strings, and the soft pedal permitted the use of only one. Now, as the student may see by examining his piano, each key has three strings, and the soft pedal, causing the use of only two in every three, gives *due corde* (two strings) instead of *una,* or one.

The damper pedal, which lifts all the dampers from the strings and allows the tones played to resound until they die away, should not be called the "loud pedal." It does make the music louder, but its real object is to sustain tones and make successive tones or chords blend together. Of course it is just as useful in soft music as in loud passages.

The damper pedal is usually called for by the word "Ped.," and held until an asterisk or some similar sign calls for its release. An excellent marking, which should meet with general acceptance, consists of a nearly horizontal line with vertical bits at the beginning and end. This can show very exactly on

which notes the pedal is to be used. More detailed, if not more exact, is the use of a single staff line, below the two staves, with notes of the requisite value put on it to show in what parts of each measure the pedal should begin or end. This is used mostly for pedal studies to teach exactness. General directions, such as "con pedale," "ped. ad lib.," and so on, leave matters to the discretion of the performer, and need no explanation. But one such direction needs a word of warning. Beethoven sometimes wrote the words "senza sordine" and "con sordine." As "senza sordine" meant "without the dampers," it meant that the pedal had to be used, to raise the dampers off the strings and let the music proceed without them. By similar reasoning, "con sordine" meant "with the dampers," and consequently *without* the use of the pedal. We find "senza sordine" at the beginning of the "Moonlight Sonata," in which the pedal is most fitting; but some teachers have wrongly taken this to mean "without soft pedal."

Tempo and Rhythm

The word "time" is used to indicate the "tempo," or speed, of a piece. It has also been applied to the rhythm of the measure, as 3/4 time, 4/4 time, and so on; but it is better to speak of the measure-division only as time, and still more safe to call it *rhythm* instead of time, as the word *tempo* is merely the Italian for time.

One mistake in naming may be recorded here. The C which stands for 4/4 time is not the initial of "common time," but the old monastic sign for the so-called "imperfect rhythm." In the mediæval sacred music, triple rhythm was called perfect, as it suggested the Holy Trinity; but even rhythm was con-

sidered imperfect, and represented by two-thirds of the circle that was used to indicate perfect, or triple, rhythm. Thus our sign is not the letter C at all.

A similar mistake in Anglicizing has arisen with the letters M. M., which stand for "Maelzel's metronome," and not "metronome mark."

The use of the word "bar" to mean "measure" is really a mistake; but it has been made correct by the sanction of time.

When any use of words has become general, it may be held correct, even though mistaken at first. Thus *andante* is the Italian for "going," and its diminutive, *andantino,* would mean "going a little," or less fast. But now *andante* is held to signify a slow tempo, and in consequence *andantino* now generally means "less slow"—at least in music.

Small rhythms are sometimes useful as an indication of style. Thus 3/8 would generally be brighter and quicker than 3/4, and so on.

English Terms

In the seventeenth and eighteenth century, Italian terms for *tempo* and other musical points spread through the civilized world. Some nineteenth-century composers have tried to use their own tongue, but without much success. Wagner and Schumann employed German words; Berlioz and D'Indy, French; and MacDowell and others introduced English. Patriotism is very good in its way, but it need not extend to musical terms, or we should find Dvořák using Bohemian, Glazounoff Russian, Sinding Norwegian, and Liszt Hungarian, in which case the music student would have to become a walking polyglot dictionary. As Italian had the precedence, and is now understood

everywhere as the standard musical language, it should be kept.

"American fingering" is decidedly a misnomer, as it was not invented in America, and is now used chiefly in England. As the thumb was not at first used on the old harpsichord and spinet, the fingers were marked 1, 2, 3, 4, as in violin playing. When the thumb came in, it was marked at first as a cipher, then as a cross, and now usually as a plus sign. This fingering got its name when harpsichords and spinets grew popular in the American colonies, before the Revolution.

Color and Tone

Some composers, and even some teachers, associate each key with a definite color. If there were any unanimity in this matter, it might show some results on investigation; but there is not. Of the several famous musicians who have given such color schemes, no two agree. We must therefore adopt the logical conclusion that such schemes are the result of association in the individual brain. The writer remembers hearing Louis Maas say that the key of G suggested green; and that composer even modulated to G when a poem that he was setting mentioned green fields and hills. In this case the idea may have come unconsciously because green begins with G. Certainly others do not always feel the same association; some writers claim that Beethoven thought F the rustic key, and therefore used it in his "Pastoral Symphony." We cannot judge by present performances, for pitch has gone up so much since his day that what we play in F would sound to him as if played in F-sharp.

Color and tone are both vibration, and suggest some

analogy through this fact. But there are differences in range. The most responsive human brain can perceive sound-vibrations varying from 16 to 38,000 per second, the 16 vibrations being an octave below the lowest C of the piano, and the 38,000 four octaves above the piano's highest E-flat. The red rays of color, which vibrate slowest, have about 460 trillion vibrations per second; and the violet rays, which are fastest, have about 730 trillion. As the number of vibrations must be doubled to obtain an octave higher in pitch, it will be noticed that we have not even a complete single octave of color.

Emotions and Keys

Some composers and teachers claim that each key has its special emotion. But as there are here the same individual differences that are shown in the color-suggestions, the pupil must discard this idea also. Beethoven will perhaps be quoted, as having called D-flat "majestic," A-flat "barbarous," etc.; but the idea is wrong altogether, though a composer of Beethoven's greatness could be forgiven for adopting any ideas that he chose. If one examines his compositions in these keys it will be found that he has contradicted himself.

The truth about keys will show that there are no radical differences in emotion, but a slight difference in character owing to the difference in pitch. Thus the same composition might sound broad and full in a low key, but thinner and more incisive in a high key; and such a change would be more noticeable in proportion as the keys chosen were farther apart. The actual change with the pitch increases with increasing intervals. We may feel sure, then, that when a composer

chooses a key for a composition he knows what he is about. Such songs as Schumann's "Two Grenadiers," or Strauss' "Traum durch die Dämmerung" would be altered somewhat in effect if transposed.

Orchestral Keys, Etc.

In the orchestra another factor enters, as certain instruments are more easily fingered in some keys than in others. It is for this reason that we still keep a B-flat clarinet for flat keys, and an A clarinet for sharp keys, although performers of the present have reached a point in technique where they can modulate freely in spite of difficulties in fingering. Oboes and horns, as well as clarinets, are made somewhat harder to play by excessive modulations. The "natural horn" gives only the overtone series (see the article on "Acoustics for Musicians" in this volume), but in this limited range it has a better quality than the valve-horn, which can modulate more freely. Horns exist in every key, but the so-called "horn in F" has the best tone, and is usually called for; so the horn parts would sound best in a composition in F.

In conclusion, one or two special errors may be mentioned here. Catgut for stringed instruments really comes from sheep, so the cat is innocent of violin music, at least. "Viol*o*ncello" should never be spelled "viol*i*ncello," as it is a diminutive of the *violone,* or old double-bass, and not of the violin. The pure tone of an old violin comes not alone from the instrument's age, but from the fact that through long use its sounding-boards have grown to respond perfectly to the vibration of the strings. The use of precious metals as material for wind instruments does not necessarily improve the tone. A silver flute is

said to respond to blowing more quickly than a wooden one. With the flute, other factors enter, such as the sympathetic vibration of the metal; but a silver cornet or trumpet would be no better than a brass instrument. Tests have been made, showing that the material does not influence the tone quality.

Conclusion

It will be seen from the above paragraphs that music is not always the exact affair that it seems when we contemplate the clean-cut black and white effects of the printed page of notes. Misprinted grace-notes, varying ideas about *portamento,* carelessness with accidentals, ignorance of the meaning of turns, misuse of long slurs, and mistakes with sextolets, are but a few of the most important causes of error. But these explanations, together with the vocal points in the article on the songs in this collection, should suffice as a guide for student or teacher in practically every case of doubt.

TWENTY PROGRAMMES WITH ILLUSTRATIVE TALKS

FOR USE IN SCHOOLS, WOMEN'S CLUBS, AND PUBLIC OR PRIVATE CONCERTS

By Arthur Elson

S this volume is one of a series, following "Modern Music and Musicians" and "The World's Best Music," it has been thought advisable to include here a set of musical evenings illustrating from those works the schools of the different countries. Many of the numbers selected, while being well-known and representative examples of the different schools, may be found in the two collections mentioned above, which are now owned in many thousand homes. If the selection is not found in either of those works, it may be easily obtained at almost any music store; but this will not be necessary except in very few cases. If it is found inconvenient to make these few purchases, then some substitution may be made in the programme: but it will be best not to destroy the national atmosphere, even in single numbers, unless absolutely unavoidable.

In the following programmes W.B.M. stands for "World's Best Music," M.M.&M. for "Modern Music and Musicians," and U.M.E. for the "University Musical Encyclopedia," of which work this volume is a part. Where there is no page number shown the selection will not be found in either of these libraries. Of course, these selections can be purchased in any music store by those who do not own either the "World's Best Music" or "Modern Music and Musicians."

The material for talks is indicated briefly with each programme. There are, however, certain general references which may be mentioned here as applying to all the programmes. Thus "The University Musical Encyclopedia" contains the standard biographies, which may be consulted there without further reference. Grove's well-known "Dictionary of Music and Musicians," also, will serve for the biographical needs. In each case short biographies may be given if desired, and the talks arranged in any convenient number. Other references, for special points, will be included in the programmes as needed. These programmes are mostly national in character, and cover the whole range of schools as now known.

PROGRAMME I—EARLY CLASSICS.

1. Piano. Sonata.....Galuppi, W.B.M., Vol. IV., p. 873
2. Songs—
   a. Recitative, "Comfort Ye,"
   Handel, W.B.M., Vol. VI., p. 84
   b. Air, "Ev'ry Valley"..Handel, W.B.M., Vol. VI., p. 87
3. Piano—
   a. Andante.....J. C. Bach, W.B.M., Vol. II., p. 296
   b. Invention No. 2 in 15 Two-Part Inventions. J. S. Bach
4. Songs—
   a. With verdure clad...Haydn, W.B.M., Vol. VIII., p. 764
   b. My heart ever faithful,
   J. S. Bach, M.M. & M., Vol. III., p. 3
5. Piano—
   a. Rondo.....Mozart, W.B.M., Vol. III., p. 576
   b. Turkish March.....Mozart, W.B.M., Vol. II., p. 512
6. Songs—
   a. The Violet.....Mozart, W.B.M., Vol. VI., p. 194
   b. He shall feed his flock,
   Handel, W.B.M., Vol. VI., p. 223
7. Piano. Sonata.....Paradisi, W.B.M., Vol. IV., p. 880

1. Quote freely from Browning, "A Toccata of Galuppi." This sonata probably for spinet, or perhaps harpsichord. See "Some Famous Pianists,"

for these instruments, and analysis in article "Musical Form," in Vol. IX., W.B.M.

2. Opening solos of "The Messiah," and a strong start of Part I, "The Promises." The whole oratorio was composed in a little over three weeks. But early composers often did not write out full orchestration. Of 52 numbers in "The Messiah," only 20 have Handel's complete instrumentation. Mozart, Franz, and others completed the score of the rest. See article "Songs and Their Execution," in Vol. XII., U.M.E.

3. Johann Christian Bach, the eleventh son of the great J. S. Bach, and a prosperous member of that family. In Milan as organist, later in London as composer and teacher of royalty. Earned much, but spent more. One of the first to write battle-pieces for the spinet. His "Battle of Rossbach" shows him indulging in the most frank tone-pictures to gain public favor.

The two-part invention a striking example of skill in various devices of counterpoint. Read analysis, from article "Musical Form," in Vol. IX., W.B.M.

4. Haydn's "Creation" the first oratorio to use the tone-picture idea frequently. This solo illustrates the happiness and contentment that come from the scenes of nature. If desired, illustrate the programme effects of the oratorio, such as the change from minor to major in "And there was light"; the dashing of the waves at "Rolling in foaming billows"; the winding of the river at "In serpent error"; the roar of the lion, the tread of the "heavy beasts," and so on.

Bach's "My heart ever faithful" shows that his marvellous skill in the intricacies of counterpoint did not prevent him from writing charming melody. Yet there are many contrapuntal touches also, and melodic figures in the piano part often alternate with those of the voice.

5. See review of Mozart Rondo in play descriptions, this volume.

The "Turkish March," really marked *"alla turca,"* is not extremely oriental in character. But in this lack of accuracy Mozart has excellent company, for Beethoven's "Turkish March" ("The Ruins of Athens") is also not really Turkish.

6. Mozart usually kept his best solos for opera, but "The Violet" is an exception. Read the words first. Mozart wrote about forty independent songs. In this he follows the words accurately, in true art-song style. For influence of poets on music, see L. C. Elson's "History of German Song."

The next number is in "The Messiah," and also a part of The Promises. Pastoral in style, the slow 12/8 rhythm adding much to the effect. Originally a soprano solo, but now given by alto or mezzo-soprano.

7. See article "Musical Form," in Vol. IX., W.B.M. for analysis of Paradisi sonata, and Vol. I., U.M.E., for the rise of the sonata and the old suite and sonata composers.

PROGRAMME II—CLASSICAL GERMANY.

1. Piano. Andante Cantabile and Minuet from symphony. arr. 4 h.....Haydn, W.B.M., Vol. IV., p. 1012
2. Folk-Songs—
   a. The Broken Ring.....W.B.M., Vol. VI., p. 164
   b. Maryland (Lauriger Horatius), W.B.M., Vol. III., p. 600
3. Piano—
   a. Caprice.....Hummel, W.B.M., Vol. III., p. 793
   b. Rondo.....Clementi, W.B.M., Vol V., p. 1167
4. Songs—
   a. Who is Sylvia....Schubert, W.B.M., Vol. VIII., p. 724
   b. Serenade.....Schubert, W.B.M., Vol. VIII., p. 646

5. Piano—
   a. Rondoletto.....Spohr, W.B.M., Vol. III., p. 746
   b. Impromptu.....Schubert, W.B.M., Vol. I., p. 156
6. Song. The Wanderer..Schubert, W.B.M., Vol. VII., p. 372
7. Piano. Sonata Pathétique .....Beethoven

1. Haydn the real founder of the symphony. Dittersdorf, Kozeluch, and C. P. E. Bach had some ideas of it, but Haydn really established the form. Haydn generally greater than Mozart in symphony. Describe the symphonic (sonata) movements; see article "Musical Form," cited above. The slow movement romantic and emotional, the minuet lively in symphony. See article "The Dance in Music," this volume, also L. C. Elson's "Theory of Music." Play the minuet from Mozart's "Don Giovanni," p. 566, to show the slow speed used for actual dancing, in contrast with the rapidity of symphonic minuets.

2. See article "Folk-Music," in the beginning of Louis C. Elson's "Folk-Songs of Many Nations." "Maryland" is sung in Germany, its home, as "Lauriger Horatius," and as "O Tannenbaum." Speak of the changes of words, and even countries, that songs undergo, illustrating from the two references just given.

3. A caprice should be all its name implies—whimsical and capricious in spirit. But the old caprices seem a trifle light to modern ears. See article "Musical Form" for analysis of Clementi Rondo, and see article "Some Famous Pianists," both in Vol. IX., W.B.M.

4. See article "Songs and Their Execution," in Vol. XII., U.M.E., for the danger of the strophe form becoming monotonous, and its weakness compared with the art-song. Notice that in "Who is Sylvia" the words do not suggest the music very defi-

nitely, but that the dainty tune is very interesting in its own right, and helps to prevent monotony. Yet even here it grows a little tame when the third verse is reached. In the "Serenade," one of the most famous works of its kind in existence, notice that the great expressiveness of the tune, and the striking changes from minor to major, prevent its becoming at all monotonous, and that it is repeated only once, and is a longer melodic verse than that in "Who is Sylvia."

5. See Spohr's Rondoletto in play descriptions, this volume.

Schubert's Impromptu is a symmetrical and melodious example of song-form with trio. Explain this shape, from article "Musical Form," cited above. Schubert's inspiration always vocal in character. Even his symphonies seem to sing melodies, and his lack of deep contrapuntal knowledge prevented him from excelling in development, figure treatment, and other symphonic devices. But the shorter song-forms easy for him, and his works in these shapes very beautiful. This may be a movement of a sonata, as a Vienna publisher cut some of his sonatas into single numbers to make them sell better. Schubert was too poor to protest.

6. "Der Wanderer." Here we have an art-song form, the music reflecting each change of feeling in the words. This was marked Op. 4, but Schubert's opus numbers are very misleading at times. Beethoven was the first to establish carefully this means of identification. Explain it to mean the published work. The original key was C-sharp minor. The tempo changes frequently, but tends generally to extreme slowness and solemnity. Schubert was utterly unbusinesslike. He once sold to Diabelli, the Viennese publisher, over seventy songs, in a single lot, for

800 florins. Among these was this song of "The Wanderer," and the firm made over 27,000 florins out of this single song before the copyright expired.

7. Beethoven gave the name "Pathétique." He very seldom named pieces. "Moonlight Sonata," Sonata Appassionata, etc., are publisher's names. Find the pathetic, or tragic idea, in the very first chords of the introduction. A heavy crash (resistance, or power) immediately followed by softer and sadder chords (weakness and sorrow). This is the real "motto" of the first movement. The chief theme of the Allegro movement full of dash and tumult. The second theme sweeter and softer. The closing theme again full of combat and strife. After the repeat of these comes back the "motto" figure and then a development of the chief theme. Return of themes as above. Then comes a coda full of meaning. A wild rush on the figures of the chief theme terminates in a cry of agony upon a diminished seventh chord. This should be the climax of the strife. An impressive pause follows. Make it long enough. Then back comes the "motto" figure of the introduction, but now without the crashing chord of resistance and power. It pictures a crushed spirit, hopeless and broken. But Beethoven never ends in a morbid or hopeless manner, and directly after this comes back the first figure of the chief theme, strife and combat, and then the crisp, staccato chords of the close show determination, resolution, almost victory. Immediately must follow the Adagio movement. This is full of consolation and tenderness. It tells its own story perfectly, doubly so after the strife and battle of the first movement. It is a simple second-rondo with exquisitely contrasted themes. The Finale has less to tell us. It is a fine and melodic sonata-rondo. The short closing theme is the only bit of tenderness

here. The Middle Part introduces a new theme which is also very attractive and sweet. But the story of the "Pathetic" sonata is mostly told in its first two movements, and the coda of the first movement and the whole of the second movement are really the dramatic and graphic portions of the work, which has not even yet been appreciated at its full value.

PROGRAMME III—THE GERMAN ROMANTIC SCHOOL.

1. Piano—
   a. Slumber Song....Schumann, W.B.M., Vol. V., p. 1284
   b. Träumerei.....Schumann, W.B.M., Vol. V., p. 1276
2. Songs—
   a. Gute Nacht.....Franz, W.B.M., Vol. VII., p. 298
   b. O press thy cheek..Jensen, W.B.M., Vol. VIII., p. 666
3. Piano—
   a. Death Song.....Mendelssohn, W.B.M., Vol. I., p. 121
   b. Nocturne, Midsummer Night's Dream, Mendelssohn, W.B.M., Vol. III., p. 692
4. Songs—
   a. Widmung.....Schumann, W.B.M., Vol. VII., p. 511
   b. Ich grolle nicht...Schumann, W.B.M., Vol. VII., p. 536
5. Piano—
   a. La Fileuse.....Raff, W.B.M., Vol. II., p. 332
   b. Hunting Song....Mendelssohn, W.B.M., Vol. II., p. 424
6. Songs—
   a. On wings of song, Mendelssohn, W.B.M., Vol. VII., p. 320
   b. Jerusalem.....Mendelssohn, W.B.M., Vol. VI., p. 108
7. Piano—
   a. Duet, Bridal Song.....Jensen, W.B.M., Vol. IV., p. 932
   b. Si oiseau j'étais.....Henselt, W.B.M., Vol. III., p. 630

1. These two works tell their own story. "Träumerei" means "Dreaming," and there is a dreamy ecstasy in the work that has made it popular all over the world. It was one of the numbers in a set which Schumann called "Scenes from Childhood." Many teachers make the mistake of considering these juve-

nile pieces. Schumann himself said that they were representative of phases of child-life, but not intended for children's performance.

2. Read life of Franz, Elson's "History of German Song." It is strange that in the constant performance of modern Lieder by Brahms, Wolf, Strauss, etc., the glorious songs of Robert Franz are neglected. They are full of melody and often of counterpoint, too, for Franz was one of the greatest of modern contrapuntists. He is the only composer of lieder who can be fairly ranked with Schubert and Schumann. Jensen also deserves more attention than he receives, for he built upon the sure foundation of Schumann. This is one of his most passionate songs. Perhaps the only criticism that can be passed upon Jensen's songs is that they sometimes become oversweet, but they are classics nevertheless. See "Song Writers," by Henry T. Finck.

3. This is one of Mendelssohn's "Songs Without Words" (No. 27). It is the finest funeral march of its length in existence. Analyzed in play descriptions, this volume. It was arranged for military band by Moscheles and was first played as a funeral march at the obsequies of Mendelssohn himself. Field first founded the form called the "Nocturne." Chopin was its greatest exponent. It is sometimes poorly defined as a "work for evening performance." It must, however, have something of the calm or mysterious character of night in its measures. Analyzed in play descriptions, this volume.

4. Schumann composed best when he was happiest. Both of these songs were composed in 1840, the year that he married Clara Wieck. "Widmung" is a broad outpouring of devotion, and was the first number of a set called "Myrthen." "Ich grolle nicht" was one of a set called "Poet's Love," the

words of which are by Heine. The influence of the poet Heine upon the short song-forms (Lieder) in Germany was tremendous. Schumann was the greatest of all the Lied-composers, but without Heine there would have been no such glory of vocal form attained. Read the courtship and marriage of Schumann. See "Woman's Work in Music," by Arthur Elson. Notice also that Schumann in "Poet's Love" was inspired by his own stress and storm during his separation from Clara Wieck. After composing his own experience in this set, he thought of his wife, and at once composed another set, "Woman's Life and Love," in the year of his marriage—1840,—the happiest part of his life.

5. "La Fileuse," "The Spinner," gives a clearly recognizable bit of programme-music, in which the whirr of the spinning-wheel is present. A good study for finger dexterity. "Hunting Song." No. 3 of Mendelssohn's "Songs Without Words." He gave it this name himself. Yet he named very few of the set. The rather sentimental names which are attached to these piano songs come chiefly from Stephen Heller, in Paris. Sometimes they are fitting and have taken root, as "Consolation," which is always attached to No. 9. But sometimes they are rather far-fetched, as when No. 20, which has some powerful sforzando effects, is called "The Fleecy Cloud," when at times it is a veritable thunder-cloud. Note the hunting fanfares in this piece, and also the return of the theme in the left hand. See play descriptions, this volume.

6. Mendelssohn was too prosperous, of too high a social position, too cheerful, in short, to feel the intensity of passion that can be found in Schumann. But he was a prince of melodists and as great a master of form as any of the most famous ones. In

this song the oriental languor, the broadly sustained melody, the perfectly wedded accompaniment, make a masterpiece of its kind. Few vocalists can attain the perfect *legato* and the constant *spianato* effects required in this great song. "Jerusalem," is one of the great numbers of "St. Paul." This was Mendelssohn's greatest oratorio, although "Elijah" is the more popular. In this oratorio Mendelssohn shows himself a modernized Bach.

7. Both analyzed in this volume; read part of descriptions for playing. The sweetness of Jensen, already alluded to, can be readily observed in the "Bridal Song."

PROGRAMME IV—OTHER GERMAN COMPOSERS.

1. Piano—
   a. Two Larks.....Leschetizky, W.B.M., Vol. I., p. 141
   b. Intermezzo.....Brahms, W.B.M., Vol. II., p. 524
2. Songs—
   a. Verborgenheit.....Wolf, W.B.M., Vol. VI., p. 48
   b. Er ist's.....Wolf, W.B.M., Vol. VII., p. 388
3. Piano—
   a. Träumerei.....Strauss, M.M.&M., p. 363
   b. Hungarian Dances....Brahms, W.B.M., Vol. II., p. 495
4. Songs—
   a. Ein Ton.....Cornelius, W.B.M., Vol. VII., p. 350
   b. It was not thus to be,
   Nessler, W.B.M., Vol. VI., p. 228
5. Piano—
   a. Neapolitan Song....Thalberg, W.B.M., Vol. II., p. 508
   b. Tarantelle.....Heller, W.B.M., Vol. IV., p. 1089
6. Songs—
   a. Sapphic Ode.....Brahms, W.B.M., Vol. VII., p. 369
   b. The Night.....Strauss, W.B.M., Vol. VII., p. 475
7. Piano—
   a. The Cascade.....Pauer, W.B.M., Vol. III., p. 731
   b. Selections from "Fairy Pictures," op. 3.....Korngold

1. Brahms never very passionate. Intellectual. Was a good pianist himself. Absolute master of

form. Modernized some of the classical forms. Leschetizky a great teacher, but not very great as a composer. Brahms used to satirize his work as light, but it is always agreeable and effective. This piece was often played by Annette Essipoff, a pupil of the master, who became his first wife.

2. Read selections from Newman's life of Wolf. One of the most pathetic figures in musical history. He bore privations beyond any other composer. He is considered by some as the most perfect of Lied composers, but Schumann still remains upon his pedestal. Wolf, however, went thoroughly to the heart of a poem. His music is always a perfect translation of the inmost ideas of the poet.

3. Another "Dreaming," less widely known than Schumann's, but by no means less beautiful. It also interprets its subject more perfectly, being ethereal where Schumann is merely melodic. It was composed in the days of the melodic Strauss, when he accepted Brahms as his model and was quite within the conservatively classical fold. The Hungarian dances are a set of popular melodies of Hungary which Brahms has harmonized and treated freely. Remenyi used to complain that one of his melodies was in this set and he had received no credit for it, but Brahms does not claim the themes as his own. They are largely gypsy in character.

4. Cornelius was an ardent disciple of Wagner, and carried his theories into the field of comic opera. He is sometimes artificial in his songs, but often very charming. This song is a unique curiosity in music, for it is built upon a single tone in the voice part, the interest being sustained by very ingenious modulations in the accompaniment. The vocalist must, however, give much changing expression to his one note. Nessler's song is an attractive bit of drawing-

room music. It is in decided contrast to the foregoing. It is not remarkable in its harmonies, but it has pleasing melody and a refrain at the end of each verse that makes a good climax.

5. The music of Naples is simple, but strongly rhythmic, and generally very genial or even jolly. Tarantelle analyzed in this volume. Read from the description of how to play it.

6. The present writer considers the Sapphic Ode the best of the songs of Brahms, although "Wie bist du meine Königin," is held by many to deserve that position. But there are more effective love-songs than the latter, while we know of no other song which gives dignity combined with emotion so well as this work. Its quiet power is masterly. Strauss's songs may have been partially the result of his marrying a singer, and as his wife is not an extreme radical in music, the songs which he composed for her are more direct and often more melodious than some of his orchestral works.

7. This cascade does not begin its plashing until the last half of the composition. Then it scintillates in a manner that suggests Southey's description of "How the water comes down at Lodore." But amidst all the spray one can discern the melody that is more plainly stated in the earlier part of the work. Erich Wolfgang Korngold is a peculiar manifestation of the modern tendency. There have been prodigies before this phenomenon. But neither Mozart nor Schubert ever showed such a mastery of dissonances and of bold and audacious progressions as this strange lad does. He composed this piece when he was nine years old, and he brought forth large orchestral compositions a little later. Music is undergoing strange changes in the twentieth century. Strauss goes beyond Wagner, Debussy goes beyond Strauss, and now

Schoenberg goes beyond Debussy in the domain of new harmonic combinations. It is well to hear the most modern manifestations of modern musical creation. It is not always necessary that the auditor should like them. We would only utter one word of warning—do not believe that everything which is so complex or vague that you cannot understand it must necessarily be very great, and do not imagine that every broken rule is an advance.

PROGRAMME V—SCANDINAVIAN.

1. Piano—
   a. Norwegian Wedding March,
   Södermann, W.B.M., Vol. V., p. 1191
   b. Dance.....Meyer-Helmund, W.B.M., Vol. III., p. 775
2. Songs—
   a. It was a dream....Lassen, W.B.M., Vol. VIII., p. 802
   b. Ich liebe dich.....Grieg, W.B.M., Vol. VIII., p. 636
3. Piano. Ballet Music, "Magic Love,"
   Lassen, W.B.M., Vol. IV., p. 918
4. Songs—
   a. The Daily Question,
   Meyer-Helmund, W.B.M., Vol. VI., p. 234
   b. Margarita...Meyer-Helmund, W.B.M., Vol. VII., p. 316
5. Piano. Rustle of Spring..Sinding, W.B.M., Vol. V. p. 1348
6. Songs—
   a. Thine eyes so blue and tender,
   Lassen, W.B.M., Vol. VIII., p. 686
   b. Last Night.....Kjerulf, W.B.M., Vol. VIII., p. 696
7. Piano. 1st 3 movements, Peer Gynt Suite,
   Grieg, W.B.M., Vol. II., p. 474

1. See Norway in "Contemporary Schools of Music," in Vol. X., W.B.M., and in L. C. Elson's "European Reminiscences." Note the drone bass in the Wedding March, characteristic of much folk-music. Meyer-Helmund born in Russia, but Scandinavian in name and style.

2. Lassen Danish by birth, though identified with Weimar in Liszt's days. Grieg the poet of Norway's music, the Norwegian Chopin. In giving a brief biography, mention Nordraak's influence in directing Grieg's attention to the beauty of the Norwegian folk-music, which Grieg echoes.

3. Give life of Lassen. Speak on the fact that many great composers fail in opera, as even the most beautiful music may lack dramatic qualities. Cite as example Rubinstein and his operas.

4. Give brief account of Meyer-Helmund.

5. Give life of Sinding, emphasizing his great success in composing for the piano.

6. Kjerulf much admired in Norway, and nearer the simple folk-song style than Grieg.

7. Give the story of Ibsen's play "Peer Gynt," from that book if convenient, or from play descriptions, this volume. Show which scenes are illustrated by Grieg's music.

PROGRAMME VI—EASTERN EUROPE (1).

1. Piano—
   a. Air Bohemien.....Kullak, W.B.M., Vol. IV., p. 896
   b. Kuyawiak, Polish Dance,
   Wieniawski, W.B.M., Vol. I., p. 234
2. Songs—
   a. The Maiden's Wish..Chopin, M.M. & M., Vol. III., p. 255
   b. Der Reitersmann .....Chopin
3. Piano—
   a. At Lake Wallenstadt.....Liszt, W.B.M., Vol. I., p. 8
   b. Rakoczy March.....Liszt, W.B.M., Vol. I., p. 194
4. Songs—
   a. Als die alte Mutter..Dvořák, W.B.M., Vol. VII., p. 435
   b. Ach, die Quälen.....Paderewski
5. Piano—
   a. Melodie.....Paderewski, W.B.M., Vol. III., p. 697
   b. Polish Mazurka,
   Ph. Scharwenka, W.B.M., Vol. III., p. 599

6. Songs—
   a. Du bist wie eine Blume.....Liszt
   b. Die Lorelei.....Liszt
7. Piano—
   a. Nocturne, op. 27....Chopin, W.B.M., Vol. IV., p. 904
   b. Nocturne, op. 37, No. 2,
   Chopin, W.B.M., Vol. I., p. 241

1. The music of eastern Europe is full of a weird attraction. In Bohemia the people have not only an inborn love of melody, but also an instinctive comprehension of harmony. They often improvise harmonies to their folk-melodies in orchestras which have not a scrap of printed music, and many of the musicians could not read it if they had. The second work is analyzed in the play descriptions, in this volume.

2. Nearly all of the great masters have won their reputation in many fields of composition. Symphony, overture, string quartette, opera, song, oratorio, cantata, are a few of the forms which most of the masters have conquered. Chopin alone won all his triumphs in a single field—piano music. He was weak in anything orchestral or in chamber music. He published no songs during his lifetime. The two selections given are posthumous works. It will be noticed also that, however beautiful the works may be, they are really much like piano compositions with words attached.

3. Read analyses in the play descriptions, this volume.

4. The quaint flavor of Dvořák's song lies in its strange slides up and down. This is somewhat oriental, and the Bohemian music (strongly tinged with a gypsy flavor) is allied to the Eastern style of composition. Paderewski has also mastered the Eastern vein of expression, as witness his use of the gypsy

scale in the chief melody of his opera of "Manru." The true Hungarian gypsy scale would run thus,—C, D, E-flat, F-sharp, G, A-flat, B, C.

5. Paderewski has been much more successful in the short forms than in the larger ones. His symphony, and his opera, both have made what is called a *succès d'estime,* a success which is owing only to the fame of the composer, not to the intrinsic merits of the work. Polish Mazurka. Read article on Mazurka, in play descriptions and "The Dance in Music," this volume.

6. "Loreley." Read the poem, by Heine. Amplify on Heine and his power. This has been made into a very popular folk-song by Silcher, beginning,

> "I know not what spell is enchanting,
> That makes me so sadly inclined,"

which the Germans sing even on the most joyous occasions. Note the enticing character of the chief theme in this, which, although it is not well wedded to the words, is nevertheless very characteristic. The accompaniment is very highly developed, as might be expected from a pianist of Liszt's great power.

7. This is Op. 27, No. 1, since there are two nocturnes in this opus. They were dedicated to the Countess D'Appony. Huneker says, "this is the gloomiest and grandest of Chopin's moody canvases," and he thinks the middle section in Beethoven's broad style. The figure of the accompaniment is a noteworthy feature. Field's nocturnes sink into nothingness beside such a work. The coda is especially great in this work, almost an entirely independent thought. Kullak analyzes it thus, "The chief subject is dark in coloring like the sad lament of one who is done with earthly affairs. The second subject, bar 29,

changes from such resignation to bitterness and anger." There is after this a strong climax of passionate longing. After passages of extreme ecstasy the first theme comes back, "tempo primo," bar 84, but weak and exhausted. It is most dramatic, but one can only guess at the story it would tell, and no two of the great pianists agree upon its meaning.

Op. 37, No. 2. There are two Nocturnes in this opus. It is said that this was written in Majorca, when Chopin was with George Sand. Read the Voyage to Majorca, from George Sand's Diary. The melody of the second theme is said to be a French song known in Normandy. The work is in the nature of a barcarolle and might well picture a tranquil voyage upon a sleeping sea. It forms a fine contrast to the extreme dramatic power of the foregoing Nocturne (Op. 27, No. 1), which is about as emotional as any piece of its length in existence. These are two of the most characteristic Nocturnes that Chopin ever wrote.

PROGRAMME VII—EASTERN EUROPE (2).

1. Piano. Spanish Dances 1 and 2, arr. 4 h.
   Moszkowski, W.B.M., Vol. IV., p. 992
2. Songs—
   a. Gute Nacht, op. 73, No. 1,
   Dvořák, M.M. & M., Vol. III., p. 121
   b. Spring Longing, op. 36, No. 1.....Fibich
3. Piano—
   a. Selection from Stimmungen, op. 47.....Fibich
   b. Selection from Rêves.....Smetana
4. Songs—
   a. Wanderers Nachtlied.....Liszt
   b. The King of Thule.....Liszt
5. Piano—
   a. Poupée Valsante....Poldini, W.B.M., Vol. V., p. 1186
   b. Polish Dance..X. Scharwenka, W.B.M., Vol. V., p. 1344

6. Songs—
   a. Frühling .....Chopin
   b. Poland's Dirge.....Chopin
7. Piano—
   a. Liebestraum.....Liszt, W.B.M., Vol. IV., p. 980
   b. Military Polonaise .....Chopin

1. Spanish dances influenced by both Gypsies and Moors, those left by the latter after their expulsion being mostly in Bolero rhythm. Moszkowski has a wonderful gift of assuming any style, as shown by his duets "From Many Lands," which echo the styles of Germany, Russia, Spain, Hungary, and so on, in most remarkable fashion.

2. See article "Contemporary Schools," or "Modern Composers of Europe," by Arthur Elson, for Dvořák and Fibich.

3. See "Modern Composers of Europe" for Smetana. Bohemian music obliterated by Thirty Years' War. A national school grew up later, but Smetana was the first great Bohemian composer. Accent his name on the first syllable.

4. Liszt greater in piano works than in songs, and immeasurably greater for orchestra. His songs somewhat fragmentary, but containing many beauties in spite of their lack of unity. These two among the best.

5. See play descriptions, this volume.

6. Notice in these Chopin songs, as well as those of the preceding programme, the piano character of Chopin's vocal works. They seem sometimes as if he had taken a piano composition and given part of its melody to the voice. Note the intense power of "Poland's Dirge." Chopin, like so many Poles, was nobly and intensely patriotic. After the Russians took Warsaw, in 1831, he wrote his C minor Étude,

op. 10, No. 12, in which he put an expression of his patriotic frenzy and despair.

7. The "Liebestraum," one of a set of three. See play description.

For Polonaise, see article "The Dance in Music," this volume. When Chopin and George Sand finally parted in anger, he left Majorca and came to Paris. Sitting at his piano improvising, he seemed to see the great men of his native land come to him in a vision, and cavalry march by to battle, reviewed by the richly clad nobles and their ladies. He grew afraid of this mental vision, rushed from his room, and spent the night wandering in the streets of Paris. He put his improvisations into shape as a polonaise; some say this was the grand work in A-flat, but the best judges now think that it was this stirring Military Polonaise. George Sand, in her novel "Lucrezia Floriani," has pictured Chopin as Prince Karol; and selections from this may be read if desired.

PROGRAMME VIII—RUSSIA (1).

1. Piano—
   a. Prelude.....Rachmaninoff, W.B.M., Vol. II., p. 439
   b. Barcarolle, op. 10, No. 3,
   Rachmaninoff, M.M. & M., Vol. II., p. 545
2. Song—
   a. Duet, Wanderer's Night-Song,
   Rubinstein, W.B.M., Vol. VII., p. 377
   b. The Asra.....Rubinstein, W.B.M., Vol. VI., p. 263
3. Piano—
   a. Chant sans Paroles,
   Tschaikowsky, M.M. & M., Vol. II., p. 365
   b. Andante Cantabile, arr. pf.
   Tschaikowsky, W.B.M., Vol. IV., p. 1029
4. Songs—
   a. Warum .....Tschaikowsky
   b. Erinnerung .....Glinka
5. Piano—
   a. Prelude.....Scriabine, W.B.M., Vol. II., p. 342
   b. Reverie.....Schütt, W.B.M., Vol. III., p. 680

6. Songs—
   a. Zigeunerlied .....Lvoff
   b. Chant Juif .....Moussorgsky
7. Piano—
   a. Berceuse.....Liadow, W.B.M., Vol. II., p. 434
   b. Mazurka.....Artsiboutcheff, W.B.M., Vol. III., p. 562

1. Rachmaninoff (accent on second syllable), a pupil of Tschaikowsky. See Russia in "Contemporary Schools," in Vol. X., W.B.M.. Rachmaninoff is sometimes dissonant and rather gloomy, but a sterling musician. His "Isle of the Dead," a great orchestral tone-picture. Explain that a prelude may be free in style. Explain a Barcarolle.

2. "Wanderer's Night-Song," a poem of Goethe, whose short lyrics gave a tremendous impetus to song-composing. "The Asra" oriental, the tribe being really very courageous and sensitive, and supposed to die of unrequited love. The true wailing quality of oriental music is found here.

3. See play description of Andante Cantabile, this volume. Mention that Mendelssohn originated the "Songs Without Words." Give an account of Russian folk-music, from article "Contemporary Schools," in Vol. X., W.B.M., or from "Modern Composers of Europe," in "The Musician's Guide."

4. Give life of Glinka, showing his use of folk-music in opera.

5. Describe the modern radicalism of Scriabine, as shown in his "Poeme de l'Extase," "Prometheus," and other works. Note that this prelude is a single-period form; also that even in such a simple piece the harmonies are decidedly involved.

6. Speak of the Gypsies being a mystery in Ethnology, though now partly stationary in Spain and Hungary. Lvoff wrote the Russian National Hymn by command. Speak of the national songs of differ-

ent countries and their origin; see article "Folk-Music," cited above.

Speak of Jewish music not being really as old as some claim, the well-known "Kol Nidrei" having probably arisen in Spain in the seventh century. Thus the hymn "Leoni," often labelled "4,000 years old," or "Sung in the Temple at Jerusalem," is a comparatively modern product.

7. Explain Berceuse. Give the varying effects of different rhythms, as mentioned in the play description of the example of this form. Explain Mazurka.

PROGRAMME IX—RUSSIA (2).

1. Piano—
   a. Barcarolle, op. 37, No. 6,
   Tschaikowsky, M.M. & M., Vol. I., p. 168
   b. Theme and Variations,
   Tschaikowsky, W.B.M., Vol. II., p. 367
2. Songs—
   a. Du bist wei eine Blume,
   Rubinstein, W.B.M., Vol. VIII., p. 780
   b. The Dream ..... Rubinstein
3. Piano—
   a. Romance..... Warlamoff, W.B.M., Vol. I., p. 26
   b. Serenade..... Karganoff, W.B.M., Vol. IV., p. 1061
4. Songs—
   a. Nur wer die Sehnsucht kennt,
   Tschaikowsky, M.M. & M., Vol. III., p. 61
   b. Liebesglück ..... Glinka
5. Piano—
   a. Berceuse..... Ilyinsky, W.B.M., Vol. III., p. 593
   b. The Music Box, Valse Badinage,
   Liadow, W.B.M., Vol. V., p. 1280
6. Songs—
   a. Dis-moi pourquoi..... Moussorgsky
   b. The Sea..... Borodin
7. Piano—
   a. Valse, op. 36, No. 7,
   Arensky, M.M. & M., Vol. I., p. 106
   b. Kammenoi-Ostrov.. Rubinstein, W.B.M., Vol. II., p. 398

1. Give character and meaning of Barcarolle. Speak of the variation form; see article "Musical Form," cited above. The old style preserved the rhythm, *tempo,* and general shape of the theme; but modern variations often become real development. Beethoven great in this form, also Brahms, and Tschaikowsky, while Reger and Elgar have written recent examples of real musical value. The skilful composer will use so many devices in changing the theme that all monotony is banished.

2. "Du bist wie eine Blume," the most composed poem in the world, having been set about 400 times. Heine's words. Hard to put in English. In passing, see Errors of Translation in L. C. Elson's "Mistakes and Disputed Points in Music." In "The Dream," notice the syncopation of the accompaniment. State that rag-time is always syncopation, but that syncopation is not always rag-time, as this poetic song will show.

3. With very brief biographies, speak of the fact that Russia to-day seems to have a more flourishing school than one would expect, after a generation of great composers had just died out. For these, see Russia in "Contemporary Schools."

4. Give brief account of rise of Russian school—Glinka, Dargomiszky, Serov, and a mention of Bortniansky. See reference given above. Also note the wide influence of German poetry, which is set by composers of nearly all civilized nations.

5. See play description of "The Music Box," this volume.

6. Give life of Moussorgsky. Dissipated in tastes, not able to hold any position long, and often very poor. His operas tremendously strong, though not always well scored, and in part revised by others. If possible, read from recent reviews of "Boris God-

unov" and "Khovantchina." For Borodin, after biography, speak of the sea being a great source of inspiration, all the way from Rubinstein's Ocean Symphony to Debussy's "La Mer" and Wagner's "Flying Dutchman."

7. See play description of "Kammenoi-Ostrov," this volume. The words mean "stone island." Near St. Petersburg, in the Neva. Some have woven fantastic stories about this piece, but it clearly portrays the rippling of the water, the monastery bells, and the sacred music.

PROGRAMME X—FRANCE (1)

1. Piano—
   a. La Romanesca....arr. Liszt. W.B.M., Vol. III., p. 670
   b. Les Cloches du Monastère,
   Lefèbure-Wély, W.B.M., Vol. III., p. 710
2. Songs—
   a. Mon petit cœur soupire,
   arr. Weckerlin, W.B.M., Vol. VII., p. 478
   b. Bonjour, Suzon....Thomé, W.B.M., Vol. VII., p. 483
3. Piano—
   a. Fifth Nocturne....Leybach, W.B.M., Vol. III., p. 648
   b. Twilight Reverie, Suite Algérienne,
   Saint-Saëns, W.B.M., Vol. IV., p. 1042
4. Songs—
   a. Obstination....Fontenailles, W.B.M., Vol. VII., p. 472
   b. There is a green hill..Gounod, W.B.M., Vol. VIII., p. 732
5. Piano—
   a. La Cinquantaine..Gabriel-Marie, W.B.M., Vol. I., p. 116
   b. Scarf Dance.....Chaminade, W.B.M., Vol. V., p. 1326
6. Songs—
   a. Elégie.....Massenet, W.B.M., Vol. VII., p. 367
   b. Les Cloches.....Debussy, M.M. & M., Vol. III., p. 282
7. Piano—
   a. Serenade of the Jealous Lover,
   Grétry, W.B.M., Vol. I., p. 163
   b. Tarantelle, op. 48....Guilmant, W.B.M., Vol. II., p. 313

1. *a.* A species of Galliard which probably had its origin in Rome, whence its name. This is an old

specimen, which Wekerlin says dates from the sixteenth century. Read description from "Shakespeare in Music," by L. C. Elson.

b. These monastery bells have rung out in every country of the world. Most popular work of Lefèbure-Wély. See play description, this volume.

2. Two pretty examples of the French "Chanson" school. The chanson was often less earnest and less developed than the German Lied, but it is always graceful and singable, and often coquettish, as in the second number here.

3. Leybach an Alsatian. Wrote more ambitious works, but this nocturne is one of his most popular.

Much false Orientalism in Music. Beethoven and Mozart have made mistakes in this field. The French more accurate. David's "Désert" perfect in Eastern effects. Saint-Saëns also catches the true spirit. Saint-Saëns is one of the wealthy composers (rare as white black-birds), and has visited the Orient. His Eastern touches in the "Suite Algérienne," in his song "La Brise," and in "Samson and Delilah" are among the best in the European repertoire.

4. Gounod has won more success in English songs than any other Frenchman. His "O that we two were Maying," and this song are the most successful of his treatments of English poems.

5. *a.* This may be freely translated the Fiftieth anniversary. It is in the light, old-fashioned Gavotte-spirit, although the true Gavotte begins on the third beat. Perhaps a golden wedding, instead of a birthday.

b. A graceful bit of Eastern style, although less absolutely Oriental than the numbers already spoken of. One can readily imagine the eastern Bayaderes

dancing to this rhythm and waving their scarfs to the rhythm.

6. *a.* Massenet was always graceful, whether expressing joy or grief. His joys are not as intense as those of Beethoven or Wagner, nor his sorrows as deep as those of Chopin, but the delicacy of his treatments is undeniable. Speak of Massenet's great fertility in operatic composition. See Finck's "Massenet."

b. There may be two opinions about some of Debussy's large orchestral works, but in his piano pieces and songs he has created little tone-pictures of the most artistic qualities.

7. Gretry the wittiest of French composers. His archness in music often very striking. His operas have all vanished except "Richard Cœur-de-Lion." This serenade from "L'Amant Jaloux," composed in 1778. For facts about the Tarantelle, see play description of Heller's Tarantelle, this volume.

PROGRAMME XI—FRANCE (2).

1. Piano—
   a. Amaryllis.....Ghys, W.B.M., Vol. IV., p. 862
   b. Nocturne.....Brassin, W.B.M., Vol. I., p. 126
2. Songs—
   a. Florian's Song....Godard, W.B.M., Vol. VIII., p. 661
   b. L'Esclave.....Lalo, W.B.M., Vol. VII., p. 311
3. Piano—
   a. Serenade.....Pierné, W.B.M., Vol. II., p. 349
   b. La Lisonjera.....Chaminade, W.B.M., Vol. I., p. 109
4. Songs—
   a. Ave Maria....Gounod-Bach, W.B.M., Vol. VII., p. 337
   b. Maying.....Gounod, W.B.M., Vol. VII., p. 455
5. Piano—
   a. Au Matin.....Godard, W.B.M., Vol. V., p. 1309
   b. Novellozza.....Godard, W.B.M., Vol. III., p. 626
6. Songs—
   a. Le Mariage des Roses,
   Franck, M.M. & M., Vol. III., p. 176
   b. Palm Branches.....Faure, W.B.M., Vol. VIII., p. 771

7. Piano—
   a. Serenade Badine,
   Gabriel-Marie, W.B.M., Vol. III., p. 643
   b. Funeral March of a Marionette,
   Gounod, W.B.M., Vol. I., p. 625

1. *a.* This is a delightful Gavotte rhythm. It is one of the works in music that has somehow become misplaced. It was not composed by Louis XIII, but by Baltazarini (de Beaujoyeux) a favorite composer at the court of Henry III. It was called le Clochette, because a little bell rang out the note B constantly during the chief theme. It was first performed at the wedding of Margaret of Lorraine and the Duc de Joyeuse, at Château Montiers, in 1581. There exists, however, a love-song entitled "Amaryllis" which was composed by Louis XIII. The person celebrated as Amaryllis was Mme. D'Hauteville. See Elson's "Folk-songs of Many Nations" and play the king's work also.

b. Brassin made a great success in teaching at St. Petersburg. Explain Nocturne and speak of Chopin, Field, Leybach, etc., in this gentle form.

2. *a.* Godard was very melodic in most of his songs. This one has the rustic character of the old French Musette. Note the imitations of oboe effects in the accompaniment. It also has the old-fashioned refrain, each verse ending with a similar sentiment.

b. Lalo is best known by his Symphonie Espagnole, but his songs are always delicate and melodic.

3. See play descriptions, this work.

4. *a.* Play Bach's first prelude from the "Well-tempered Clavichord," and show how Gounod evolved a melody from the harmonies of it. Some have attacked the work because it demands a change of tempo from the original Bach work, being given very much slower, but its climaxes are nevertheless very noble.

b. "Maying" is one of Gounod's most successful songs in English. The nobility of the accompaniment should be spoken of, and also the great climax led up to in the last verse. Gounod's dramatic power is well illustrated in these two songs.

5. See play descriptions, this volume.

6. Speak of César Frank's quiet life and faithful work. His enormous influence as a teacher and his many celebrated pupils. His great strength as a composer was only recognized after his death. See "Contemporary Schools," in Vol. X., W.B.M. J. B. Faure, a great singer and the composer of this work, must not be confounded with G. U. Fauré, a composer in the modern school and director of the Paris Conservatoire. Speak of the breadth of the refrain in this song, and the return of the same thought at the end of each verse.

7. Serenade Badine means a playful or teasing serenade. For the serenade and other early forms of poetry, see "Troubadours and Courts of Love," by Rowbotham. See play description of Gounod's piece, this volume.

PROGRAMME XII—ENGLAND.

1. Piano. Fifth Nocturne.....Field, W.B.M., Vol. I., p. 225
2. Songs—
   a. In the Chimney Corner..Cowen, W.B.M., Vol. VI., p. 18
   b. Nymphs and Shepherds, Purcell, W.B.M., Vol. VII., p. 384
   c. Israfel.....King, W.B.M., Vol. VII., p. 341
3. Piano. Salut d'Amour, Elgar, M.M. & M., Vol. II., p. 494
4. Songs—
   a. Sally in our Alley....Carey, W.B.M., Vol. VIII., p. 651
   b. The Lass with the Delicate Air, Arne, W.B.M., Vol. VII., p. 505
   c. Twickenham Ferry..Marzials, W.B.M., Vol. VII., p. 481

5. Piano—
   a. Dorothy.....Smith, W.B.M., Vol. V., p. 1182
   b. Pavane and Gavotte, op. 32.....Ashton
6. Songs—
   a. The Little Red Lark,
   arr. Stanford, W.B.M., Vol. VII., p. 543
   b. At the Making of the Hay,
   Lehmann, W.B.M., Vol. VI., p. 151
   c. The Lost Chord....Sullivan, W.B.M., Vol. VIII., p. 783
7. Piano—
   a. Selection from Gypsy Suite.....German
   b. Lotus Land.....Scott

1. Field the founder of the nocturne. See article "Some Famous Pianists," Vol. IX., W.B.M., also the book "Famous Pianists," by H. C. Lahee.

2. Cowen born in Jamaica, but his career English. See "Contemporary Schools," Vol. X., W.B.M., and Elson's "Modern Composers of Europe." Cowen, a famous conductor; see his article in Vol. XII., U.M.E.

Purcell considered England's greatest composer. He lived at an unfortunate time, for the Cavaliers of Charles II's court cared more for light and bright music than for a really worthy style. Yet he wrote great sonatas, operas, and many other works.

Oliver King lived in Canada for a time. "Israfel" a fine specimen of the art-song. Note the many beautiful contrasts of style, and the fitness of the music for the words.

3. Elgar England's present leader, though Holbrooke, Scott, Delius, and Bantock stand close to him. See England in "Contemporary Schools," and "Modern Composers of Europe."

4. For Carey and this song, see article "Folk-Songs," previously cited.

Arne the most famous English composer at a time when many were overshadowed by Handel. See article "Folk-Songs."

Marzials born in Belgium, but identified with the dainty school of modern English folk-music that he was a pioneer in developing.

5. "Dorothy" an example of old English heartiness. For Pavane and Gavotte, see article "The Dance in Music," this volume.

6. Stanford of Irish birth, and active in preserving or revising the folk-songs of Ireland. See England in "Contemporary Schools," and "Modern Composers of Europe."

Liza Lehmann (Mrs. Herbert Bedford) a leader among English women composers. See "Woman's Work in Music."

Sullivan was always effective in the broadly religious vein, and this song, although some hold it too simple, deserves the highest praise for its breadth. Sullivan's ambition was to write an oratorio.

7. Edward German, like Marzials, famous for giving great daintiness to the revival of an English folk-style.

Scott, in contrast, very modern, using suspensions and blurred harmonies, but writing remarkably interesting tone pictures.

For both, see "Modern Composers of Europe."

PROGRAMME XIII—AMERICA (1).

1. Piano—
   a. Album-Leaf.....Kelley, W.B.M., Vol. II., p. 330
   b. The Last Hope..Gottschalk, W.B.M., Vol. IV., p. 1053
2. Songs—
   a. My Old Kentucky Home,
   Foster, W.B.M., Vol. VIII., p. 586
   b. The Lady Picking Mulberries.....Kelley
3. Piano—
   a. Berceuse.....Farrar, W.B.M., Vol. II., p. 388
   b. Northern Song.....Farwell, W.B.M., Vol. III., p 689

4. Songs—
   a. Indian Lullaby..Mrs. Beach, M.M.&M., Vol. III., p. 117
   b. On an April Apple Bough,
   Miss Lang, M.M.&M., Vol. III., p. 58
5. Piano—
   a. Punchinello.....Herbert, M.M.&M., Vol. II., p. 307
   b. Novelette .....Parker
6. Songs—
   a. Morning Song....Parker, M.M.&M., Vol. III., p. 292
   b. The Robin Sings in the Apple-tree,
   MacDowell, M.M.&M., Vol. III., p. 1
7. Piano—
   a. Selection from New England Idyls.....MacDowell
   b. Witches' Dance..MacDowell, W.B.M., Vol. III., p. 660

1. See description of Gottschalk's "Last Hope," this volume. Give account of Kelley, mentioning his Chinese work. See "Contemporary Schools," in Vol. X., W.B.M., and also the "History of American Music," by L. C. Elson. For Chinese music, see "Orchestral Instruments and Their Use," A. Elson.

2. Give account of Foster. See L. C. Elson's "History of American Music," and article "Folk-Music." See also article on "Negro and Indian Music," in Vol. II., U.M.E., for value of negro style as American folk-music, also in connection with the "Indian Lullaby."

3. Give description of some of Farwell's work on Indian themes. Show the fact that the Indians have only fragmentary unison melodies, and that the composer puts his own work into setting and harmonizing these. Illustrate by a copy of Charles Wakefield Cadman's "Four Indian Songs," showing melody alone and what the composer did with it.

4. Use Indian material referred to above. For biographies see "Woman's Work in Music," by Arthur Elson.

5. Give account of Victor Herbert. Speak of opera in America. State that even in Herbert's light

operas there were many grand opera touches. Look up accounts of "Natoma," also of Converse's "Sacrifice" and Damrosch's "Cyrano" and "The Scarlet Letter."

6. Give biography of Parker. Describe his opera "Mona," his "Hora Novissima," and other works.

7. Give biography and estimate of MacDowell. See article on him, in Vol. XII., U.M.E., by Henry T. Finck, also "History of American Music."

PROGRAMME XIV—AMERICA (2).

1. Piano—
   a. Nocturne, op. 45 ..... Paine
   b. Scherzo ..... Parker
2. Songs—
   a. Boat Song..... G. Smith, M.M. & M., Vol. III., p. 14
   b. The Garden Old.. Hadley, M.M. & M., Vol. III., p. 224
   c. A Farewell[1] ..... Paine
3. Piano. Selections from Suite in D minor..... Foote
4. Songs.
   a. A Lover's Envy.. Converse, M.M. & M., Vol. III., p. 296
   b. Irish Folk-Song..... Foote
   c. Allah ..... Chadwick
5. Piano—
   a. Barcarolle from op. 13..... Nevin
   b. Narcissus ..... Nevin
6. Songs—
   a. There, little girl, don't cry..... Jordan
   b. I cannot help loving thee..... Johns
   c. The Sea..... MacDowell
7. Piano. Celtic Sonata ..... MacDowell

1. See "History of American Music," by L. C. Elson. Paine was not the very greatest American composer, but he was the first native composer who won something like international fame. Great influence on American music. Describe scherzo. Beethoven's beginning, second symphony, to take place

[1] Published by A. P. Schmidt, Boston.

of the Minuet. Scherzo allowed more strength and freedom of style. School broadened out. Chopin first used it as an independent piano movement. Some scherzi are not even playful, but frenzied and wild. First rhythm was 3/4 and shape like Song-form with Trio. But any rhythm may be used at present, and other shapes, like Rondo, Sonata-allegro, etc.

2. "A Farewell." Speak of Kingsley in poetry. Most condensed and always pictorial. Generally a picture in each stanza. "Three Fishers," "Mary call the Cattle Home," "When all the world was Young, Lad," all illustrate this. The best English poet for song-setting.

3. Give life of Foote, showing that conservatism has its triumphs.

4. Give life of Converse, speaking of his operas.—The "Irish Folk-Song," which is less pictorial than some of Foote's, but condensed and beautiful, is his best song. He has caught the Celtic crooning style, and the refrain of each verse is very characteristic. —"Allah" is in splendid contrast. Oriental in its wild skip near the end. Speak of the influence of Longfellow. Many of his larger poems have been set as cantatas. "Building of the Ship," "Wreck of the Hesperus," "Hiawatha," etc. Speak of Chadwick as a song writer. He has great learning, and he and Parker are the best contrapuntists that our country has yet produced.

5. Ethelbert Nevin (there are other Nevins in the field) was the most melodic American song-writer. Narcissus is practically a song without words. See "History of American Music."

6. Jules Jordan, in Providence. See "American Music." This poem by James Whitcomb Riley. Speak on the power of Riley in the short forms of poetry. Some day the Europeans will awaken to the value

of his poems for musical setting. As yet they have only discovered Longfellow, among the American poets.

Clayton Johns lives in Boston. His works melodic and graceful; the songs, though his piano works good also.

MacDowell great as a song-writer. See article on him by Henry T. Finck, in Vol. XII., U.M.E.

7. MacDowell the chief American sonata composer. He wrote in the free form known as the modern sonata, and illustrated by Liszt. His piano sonatas very important works in the native repertoire, and have won great success in Europe. See Finck's article cited above.

PROGRAMME XV—ITALIAN OPERA.

1. Piano. Largo from "Xerxes,"
   Handel, W.B.M., Vol. V., p. 1298
2. Songs—
   a. Lascia ch' io pianga, from "Rinaldo,"
   Handel, W.B.M., Vol. VII., p. 452
   b. How so fair, from "Martha,"
   Flotow, W.B.M., Vol. VII., p. 406
3. Piano——
   a. Fantasia, "Trovatore,"
   Krug-Verdi, W.B.M., Vol. V., p. 1198
   b. Quartet from "Rigoletto,"
   Krug-Verdi, W.B.M., Vol. III., p. 808
4. Songs—
   a. It is better to laugh than be sighing,
   Donizetti, W.B.M., Vol. VII., p. 426
   b. Il balen, from "Trovatore,"
   Verdi, W.B.M., Vol. VII., p. 421
5. Piano. Bolero from "The Sicilian Vespers,"
   Verdi, W.B.M., Vol. IV., p. 930
6. Songs—
   a. Duet, Home to our Mountains, "Trovatore,"
   Verdi, W.B.M., Vol. VIII., p. 750
   b. Vesti la giubba, from "I Pagliacci".....Leoncavallo
   c. Wallace's Song, "The Girl of the Golden West"...Puccini

7. Piano—
   a. Intermezzo, "Rustic Chivalry,"
   Mascagni, W.B.M., Vol. II., p. 290
   b. March from Act II, "Aïda".....Verdi

1. See play description, this volume. For opera programmes, see "A Critical History of Opera."

2. "Lascia ch' io pianga" an "aria di mezzo carattere," see article "Songs and Their Execution," in Vol. XII., U.M.E. Originally a Sarabande in Handel's early opera "Almira," then used in "Rinaldo," Handel's first English composition. Handel borrowed from others as well as himself; see his life by C. F. Abdy Williams. Prout calls him "The Great Robber." But he said of one of his victims, "That pig doesn't know what to do with such a tune." See also "A Critical History of Opera," by Arthur Elson.

"How so fair" the tenor's chief solo in "Martha." Von Bülow spoke of "The Last Rose of Summer," used in "Martha," as a pearl on a heap of refuse, when compared to the rest of the opera; but this number is beautiful, and the criticism quite wrong.

3. Speak of Verdi's three periods, these two works belonging to the second. Speak on dramatic fidelity of music to words in opera, and what the different schools thought of it. See "A Critical History of Opera," on Rossini, Verdi, Gluck, Wagner, etc. "Rigoletto" quartet a blending of diverse emotions into an ensemble in most dramatic fashion.

4. The Donizetti number is a Brindisi, or drinking song. Speak of the prominence of wine in opera, all the way from this song to "Rustic Chivalry." "The Girl of the Golden West" an exception, using whiskey.

"Il Balen" the great bass solo of "Il Trovatore," in which the Count di Luna sings of his love for Leonora. For a humorous treatment of the trials of the

basso in operatic plots, see "The Realm of Music," by L. C. Elson.

5. Bolero a lively Spanish dance. See article "The Dance in Music," in this volume, for the dances and music of Spain. Give plot of opera if desired.

6. The first number a very melodious duet, though not in real Gypsy style. Give plot of the opera.

"Vesti la Giubba" is the dramatic tenor solo from "I Pagliacci," in which the hero, betrayed by his wife, sings bitterly of this and of his having to act as a clown in their play. Give plot of opera.

"Wallace's Song," from "The Girl of the Golden West," a Zuñi Indian melody. See "The Indians' Book," collated by Natalie Curtis, for the style of the different tribes. Zuñi music most advanced, but still not recognizable as Indian, and would never have been used in real life with the words to which it is set—at least not by white men.

7. Two finely contrasted works. The Intermezzo has become the most popular instrumental part of this one-act opera. Because of its great success many other composers have introduced instrumental interludes in their operas, as Leoncavallo, Wolf-Ferrari, Massenet, etc.

The march in "Aïda" is not at all Egyptian, but is one of the most triumphant pieces of its kind. It is largely carried out by trumpets (cornets), and the transposition of the chief theme up a third at one part gives a splendid increase of intensity. The only really Egyptian music in this opera is found in the service in the temple, the dance of the priests and the chant of the priestess of the god.

PROGRAMME XVI—OPERA IN OTHER COUNTRIES.

1. Piano—
   a. Minuet, "Don Juan"..Mozart, W.B.M., Vol. III., p. 566
   b. Galop from "Orpheus,"
   Offenbach, W.B.M., Vol. I., p. 49
2. Songs—
   a. Within this sacred dwelling, "Magic Flute,"
   Mozart, W.B.M., Vol. VI., p. 207
   b. Prayer, "Der Freischütz,"
   Weber, W.B.M., Vol. VI., p. 216
3. Piano. Overture to Rosamunde, arr. 4 h.....Schubert
4. Songs—
   a. The heart bow'd down, "The Bohemian Girl,"
   Balfe, W.B.M., Vol. VIII., p. 796
   b. Scenes that are brightest, "Maritana,"
   Wallace, W.B.M., Vol. VI., p. 219
5. Piano—
   a. Romance, "Der Freischütz,"
   Weber, W.B.M., Vol. IV., p. 991
   b. Chorus from "Dinorah," arr. pf.
   Meyerbeer, W.B.M., Vol. II., p. 451
6. Songs—
   a. On yonder rock, "Fra Diavolo,"
   Auber, W.B.M., Vol. VII., p. 431
   b. Voici le sabre de mon père,
   Offenbach, W.B.M., Vol. VII., p. 464
7. Piano—
   a. Page's Song, "The Huguenots," arr. pf.
   Meyerbeer, W.B.M., Vol. I., p. 198
   b. Coronation March, "Le Prophète,"
   Meyerbeer, W.B.M., Vol. II., p. 520

1. This minuet is the true dance minuet. As a dance the minuet is much slower than a symphonic minuet, which led Rubinstein to mistake this for a Sarabande. Read "Minuet" in "Theory of Music."

b. A sip of musical champagne. Wild and delirious, from Offenbach's burlesque of the classical story.

2. *a.* The most ponderous bass solo in the repertoire, requiring a real basso profundo to do it justice.

It is the Egyptian priest Sarastro who sings this semi-religious number.

b. The prayer of the heroine for the safety of her lover who is yielding to the temptations of the evil one.

3. A beautiful example of the melodic charm of Schubert. It is almost entirely melodic, without much figure treatment (no development of any kind). Analyze the form. Introduction. Then a lively chief theme. A second theme very melodic, beginning not unlike "The Old Folks at Home." Then two closing themes, one soft and mysterious, the other fiery. Then an immediate repeat of these four themes, now in the key of the tonic, and then a lively coda, or musical postscript. Speak of Schubert, Schumann, and Mendelssohn failing in opera.

4. Popular melodies that illustrate the chief English style of sixty years ago.

5. a. "Freischütz" was the beginning of true German opera, an epoch-making work. (1821.) Spread like wildfire. Founded on the simple style of the German folk-song.

b. One of the less known of Meyerbeer's operas, because of a very weak libretto. Most dramatic composer. Fine master of the orchestra. Very weak in seeking immediate applause at all costs. This led him to make inartistic concessions to popular taste. Wagner's furious enmity caused Meyerbeer to be unjustly despised.

6. Both of these illustrate the lighter side of French music. Auber, except in his "Masaniello" was a master of French Opera Comique (which is a higher school than what we call Comic Opera, in America), and Offenbach, except in his "Contes d'Hofmann," was a master in the lighter style of

Opera Bouffe. The two exceptions were of a higher and more tragic school.

7. In spite of all the attacks on Meyerbeer, the opera of "The Huguenots" still holds the stage, while the Coronation March is often given as an organ or military band selection. Give plots of operas, if desired, from Vol. VII., U.M.E.

PROGRAMME XVII—MODERN OPERA.

1. Piano. Elsa's Wedding Procession,
   Liszt-Wagner, W.B.M., Vol. III., p. 571
2. Songs—
   a. Quando a te liete, "Faust,"
   Gounod, W.B.M., Vol. VII., p. 417
   b. The King of Thule, "Faust,"
   Gounod, W.B.M., Vol. VII., p. 468
3. Piano—
   a. Aragonaise, "Le Cid,"
   Massenet, W.B.M., Vol. II., p. 364
   b. Habanera, "Carmen," arr. pf.
   Bizet, W.B.M., Vol. IV., p. 986
4. Songs—
   a. Swan Song, "Lohengrin,"
   Wagner, W.B.M., Vol. VII., p. 414
   b. Dreams.....Wagner, W.B.M., Vol. VIII., p. 652
5. Piano—
   a. Selection from "Coppelia,"
   Délibes, W.B.M., Vol. V., p. 1231
   b. Intermezzo et Valse Lente, "Sylvia,"
   Délibes, W.B.M., Vol. II., p. 416
6. Songs—
   a. Sandman's Song, "Hänsel and Gretel"...Humperdinck
   b. Un bel di vedremo, "Madama Butterfly".....Puccini
7. Piano—
   a. Tannhäuser March....Wagner, W.B.M., Vol. II., p. 468
   b. Magic Fire Music, arr. pf.....Wagner

1. Wagner's best marches are to be found in his operas. His separate marches are rather bombastic,

his "American Centennial March" a failure. This and the march in "Tannhäuser" are his best two. Speak of the attacks on "Lohengrin" at first.

2. *a.* Gounod gave but a single solo to the alto (Siebel) in "Faust." Then, repenting, he added this beautiful love-song to the part; but it is not usually found in the score.

b. This is the first solo of the soprano in this opera. It is a dreamy legend, to be sung with pensive tenderness, for Marguerite is thinking of Faust even while singing it.

3. These are not European dances, although both belong to Spain chiefly. Note the peculiar rhythm in each. In the Aragonaise (6/8) the notes fall on the 1st, 3d and 4th beats. The Habanera is a Spanish song and dance, which began in Africa, was brought by the slaves into Cuba, then went to Spain, where it was elaborated. The true rhythm is (2/4) a dotted 8th, a 16th note, and two 8th notes each measure. Laparra used this rhythm unsparingly in his opera called "La Habanera." But Bizet has made the accompaniment chiefly in even 8th notes and produced his rhythmic effects by paired 16ths in the melody. This is the entrance-song of Carmen, in the opera of that name, and is a most popular number in it.

4. *a.* This tenor song shows how powerful the unsupported voice can be. It is almost unaccompanied, and is a good example of that measured recitative which Wagner afterward used copiously and called "Melos."

b. This is one of Wagner's very few solo songs. The poem was written by Mathilde Wesendonck, for whom Wagner had a deep affection. It was the inception of "Tristan and Isolde," and one can find in its ecstatic measures a great deal of that intensity

which is the characteristic of the love-scenes of the opera.

5. Two selections from favorite ballets. Explain what the Ballet is. A musical story in pantomime and dance. Délibes was one of the best composers in this distinctively French school. Russia has entered into ballet composition also, with avidity. Even Beethoven composed one—"Prometheus." Ballet music must never be very ambitious, but always pleasing.

6. *a.* Humperdinck used melody (combined with rich harmony) in this opera. A work on the children's fairy story. He has used the folk-song style so successfully that many persons believe that he used actual folk-songs in it. This is not the case. Only two melodies of the entire work are not Humperdinck's own. Tell the German story of the Sandman. Strews sand in the eyes of children at night and then they fall asleep. Tender simplicity of this number.

b. Tell story of Madame Butterfly. Not very flattering to American character. "The Girl of the Golden West" restored the average. Puccini and Wolf-Ferrari the two chief Italian operatic composers of the present.

7. *a.* We have here the second of the two great march successes of the composer. This composed first, however. Great pomp and splendor in this. Note the contrapuntal accompaniment of the bass. The counterpoint of Wagner a stumbling-block to theorists, for he has broken rules, yet achieved great effects. Splendidly worked-up climax.

b. The Fire-music exhibits the later Wagner. The Wagnerian theories are not developed in "Tannhäuser," only partially present in "Lohengrin," but shine in their fulness in "Walküre" from which this selection is made. Describe the scene, Wotan putting Brunnhilde to sleep. Explain guiding motives. Play

Fire-motive or Loge-motive, and Slumber-motive, and Brunnhilde motive, and Siegfried motive. See "Wagner and his Works," by Gustav Kobbé.

PROGRAMME XVIII—A PIANO RECITAL.

Fugue 7, vol. 2, Well-Tempered Clavichord.....Bach
Andante from Kreutzer Sonata, arr. pf.
Beethoven, W.B.M., Vol. I., p. 1
Für Elise.....Beethoven, W.B.M., Vol. V., p. 1227
Andante for Piano....Beethoven, W.B.M., Vol. IV., p. 945

Air, Pomponnette.....Durand, W.B.M., Vol. III., p. 595
Spring Song.....Henselt, W.B.M., Vol. II., p. 361
Gavotte.....Popper, W.B.M., Vol. II., p. 273
Gigue.....Galuppi, W.B.M., Vol. IV., p. 870

To Spring.....Grieg, W.B.M., Vol. V., p. 1356
Spinning Song.....Mendelssohn, W.B.M., Vol. III., p. 684
Erotik.....Grieg, W.B.M., Vol. I., p. 6
Butterfly.....Grieg, W.B.M., Vol. V., p. 1339

Nocturne, op. 15, No. 3....Chopin, W.B.M., Vol. II., p. 300
Nocturne, op. 55.....Chopin, W.B.M., Vol. II., p. 322
Mein Innigster.....Warlamoff, W.B.M., Vol. I., p. 228
Hark, Hark, the Lark,
Schubert-Liszt, W.B.M., Vol. IV., p. 1098

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1. Explain what Well-Tempered Clavichord means. Read article on "Temperament" and parts of article on "Fugue" in Elson's Music Dictionary. This was Mozart's favorite fugue. It has a long and melodic subject, which is afterward thrice used as a canon. Explain canon. Mozart used nearly the same thought in the fugal exposition which begins his "Magic Flute Overture." Play this theme and compare.

Andante. "Kreutzer Sonata" so named from Rodolphe Kreutzer, the violinist and composer. Fool-

ishly attacked by Tolstoi. One of the many errors made by *littérateurs* when they write of music. Read a few of these errors. This is a beautiful melody, which is finely varied in the sonata.

Für Elise. See play description, this volume.

Andante for Piano. See play description, this volume.

Pomponnette. A dainty work of the French school. Although modern, it successfully imitates the arch and coquettish vein of the time of Louis XV.

Henselt. See play description, this volume, and article "Some Famous Pianists," Vol. IX., W.B.M.

Popper. Give character of Gavotte. Popper a celebrated modern violoncellist. This work was originally composed for violoncello.

Galuppi. Read about Gigue (Elson's "Theory of Music"), the liveliest of all the folk-dances. Read Browning's "Toccata of Galuppi." This originally spinet music. Describe Spinet.

Grieg and Mendelssohn. Read from lives. The characters of these pieces are evident enough. Note the whirring accompaniment of the "Spinning Song." It is one of the "Songs Without Words" (No. 34). Erotik, means a passionate Love-song.

Chopin. Op. 15, No. 3. Nocturne. (Published in 1834.) Chopin first wrote on this—"After a performance of Hamlet," but afterward crossed it out and said—"No! They must guess the meaning for themselves." Read from Shakespeare—the soliloquy, and a few other chosen quotations. No return of chief theme here, for the poetic idea is more important than the form.

Op. 55, No. 1. Kleczynski calls this a *crescendo* of sadness, leading to despair, but with hope at the end. According to Kullak, the coda says, "Thank God, we have reached our goal." Note effect of close in major.

Warlamoff already mentioned in Russian programmes. This work a song, transcribed by Kullak.

For Schubert's "Hark, hark, the lark" read words from "Cymbeline." An aubade, or morning song; see "Troubadours and Courts of Love," by Rowbotham. See play description, this volume. Speak of Liszt's broad style of transcribing songs, giving melody and accompaniment in broad sweeps that were fittingly spoken of as "the orchestration of the piano."

PROGRAMME XIX—A SONG RECITAL (1).

Mary of Argyle.....Nelson, W.B.M., Vol. VI., p. 6
Polly Willis.....Arne, W.B.M., Vol. VI., p. 42
The Minstrel Boy.....W.B.M., Vol. VIII., p. 631
The Low-Backed Car.....W.B.M., Vol. VIII., p. 803

By the Sea.....Schubert, W.B.M., Vol. VI., p. 14
Birds in the Night.....Sullivan, W.B.M., Vol. VI., p. 202
Allerseelen.....Lassen, W.B.M., Vol. VII., p. 381
I've something sweet to tell you,
Faning, W.B.M., Vol. VI., p. 173

Cradle Song.....Brahms, W.B.M., Vol. VIII., p. 589
How do I love thee..M. V. White, W.B.M., Vol. VI., p. 143
Im Volkston.....Hildach, W.B.M., Vol. VII., p. 314
The Kerry Dance.....Molloy, W.B.M., Vol. VI., p. 60

Still as the Night.....Bohm, W.B.M., Vol. VI., p. 135
The Maid and the Butterfly,
D'Albert, W.B.M., Vol. VII., p. 491
Could my songs their flight be winging,
Hahn, W.B.M., Vol. VII., p. 438
Rondel de l'Adieu.....De Lara, W.B.M., Vol. VII., p. 392

First Group. Speak of Scotch, Irish, and English folk-song. See article "Folk-Song," given first in L. C. Elson's "Folk-Songs of Many Nations." The

words of Moore ("The Minstrel Boy") and Lover ("The Low-Backed Car") set to old melodies; a common procedure, making it hard to trace the music back to its origin.

Second Group. Schubert set some of Heine's songs, but it is a pity that the great song-composer died just as the poet was beginning his career. Sullivan's songs almost always frankly melodic and full of appealing charm. "Allerseelen" set also by Strauss, but this must not make us forget the warmth of feeling shown by Lassen. Faning, an English composer, born in Cornwall in 1850.

Third Group. Brahms drew much inspiration from Schubert, and the little "Cradle Song" shows this. Maude Valerie White a famous English woman composer, renowned for her settings of Shelley and other poets. Hildach, a German baritone who has written effective Lieder. J. L. Molloy of Irish birth. Has set words of Weatherly and others to a light but pleasing type of drawing-room music. The "Kerry Dance" is one of his best productions, being a subject that appeals to his native instincts. This is a most spontaneous song, with a good contrast between the lilt of the dance and the sadness of memory.

Fourth Group. Bohm a good composer of drawing-room music. This his best song. D'Albert celebrated as pianist, and famous in Germany as opera composer. Born in Glasgow and educated in London, he now repudiates the English and chooses to be recognized as German. Hahn born at Caracas, Venezuela, in 1875, but identified with the modern French school in a fairly conservative way. De Lara born in London, his real name, it is said, being Cohen. Studied in Milan. Chief success the opera "Messalina."

See Grove's or Riemann's dictionary, L. C. Elson's "History of German Song," and Henry T. Finck's "Songs and Song Writers."

PROGRAMME XX—A SONG RECITAL (2).

Reverie.....Hahn, M.M. & M., Vol. III., p. 238
Sing, Smile, Slumber..Gounod, M.M. & M., Vol. III., p. 270
Solveig's Song.....Grieg, M.M. & M., Vol. III., p. 153
Faithfu' Johnnie.....Beethoven, M.M. & M., Vol. III., p. 191

Absent yet Present..M. V. White, W.B.M., Vol. VI., p. 28
Chant Hindou.....Bemberg, M.M. & M., Vol. III., p. 148
L'Adieu.....Schubert, W.B.M., Vol. VI., p. 93
Romance.....Debussy, M.M. & M., Vol. III., p. 197

Du bist die Ruh.....Schubert, M.M. & M., Vol. III., p. 103
Die Lotosblume....Schumann, M.M. & M., Vol. III., p. 302
Bedouin Love Song....Pinsuti, M.M. & M., Vol. III., p. 260
My heart at thy dear voice,
Saint-Saëns, M.M. & M., Vol. III., p. 95

Cradle Song.....De Koven, W.B.M., Vol. VIII., p. 577
Calvary.....Rodney, W.B.M., Vol. VI., p. 74
Bonne Nuit.....Massenet, M.M. & M., Vol. III., p. 275
The Two Grenadiers..Schumann, M.M. & M., Vol. III., p. 182

First Group. Hahn mentioned in preceding programme. Gounod's song a very pleasing example of popular melody. Victor Hugo, who wrote the words, used to dislike having his songs set to music, and would ask, "Is not my poetry intelligible enough without having tones added?" But the music here adds much to the words. For Solveig's Song, see the play "Peer Gynt," by Ibsen, and play-description of "Peer Gynt," this volume. "Faithfu' Johnnie" one of a set of songs arranged by Beethoven for the pub-

lisher Thompson, but the composer has not heightened the Scotch flavor.

Second Group. Maud Valerie White mentioned in previous programme. Bemberg, son of the French consul to the Argentine Republic, but born in Paris. Successful in song and opera, and very fluent and melodious. "L'Adieu" is one of the works of doubtful authorship. The best critics now think that it is not by Schubert, but if so they are not sure who wrote it. For Debussy, see France in "Contemporary Schools," Vol. X., W.B.M. Play a whole-tone scale—C, D, E, F-sharp, G-sharp, A-sharp, and C. Play some chords in this scale, to show its effect.

Third Group. "Du bist die Ruh" is really by Schubert, and one of his famous songs. "Die Lotosblume" as set by Schumann is the best of many settings of that poem. Pinsuti, though born in Italy, became identified with London, where he was a prominent teacher. His songs are often of the sentimental type. The Saint-Saëns number a famous solo from "Samson and Delilah," the plot of which may be given to show where the song comes. This song is parodied by Delilah in the last act of the opera, where she scoffs at the blind and chained Samson.

Fourth Group. De Koven famous in light opera and as a critic, having also written many songs. Paul Rodney a semi-popular composer, "Calvary" being his best-known song. Massenet's lyrics often sweet, sometimes very sugary. "The Two Grenadiers" an art-song, practically a ballad, following the story of a long poem. The climax comes with the use of the "Marseillaise" near the end. As a proof that great minds often work alike, mention that Wagner introduced the "Marseillaise" also in his setting of the song, without knowing that Schumann had used it already.

See references for preceding programme.

ON PLAYING THE VIOLIN

By John Dunn

BROADLY speaking, Violin Playing, or the art of playing the violin, is divisible into four distinct branches, namely, fingering, bowing, style, and expression. The last of these has to be regarded as including what is commonly known as "soul," intuitive discernment, or an inborn aptitude for grasping the true spirit of whatever may be performed. These divisions are given here in the due order of their relative importance; for which the first two, *i.e.*, fingering and bowing, commonly called technique, are to be regarded chiefly as a means to an end, the other two, style and expression, are far more important, exacting, and rare of achievement, besides being of loftier significance. That style and expression rank higher than technique and form, so to speak, the true measure of violinistic achievement is abundantly proved by the shoals of student-prodigies, nine-tenths of whom, though well advanced in the matter of technique, rarely, if ever, arrive at distinction in the higher artistic qualities, and then only after many years of thoughtful study.

Without in any way deprecating the acquirement of technique—absolutely necessary, indeed, as a foundation on which to build the higher artistic qualities—a warning cannot be too strongly enforced against that glorifying of technique which has all too frequently

blighted the career of many a promising artist. Irresponsible, uninstructed press reporters, led by mercenary (un)musical agents, have much to answer for in forcing a too credulous but otherwise blameless public into false views and much misplaced support.

Having, I trust, by these few preliminary remarks sufficiently impressed upon the mind of the reader the relative importance of and the difference between technique and the higher qualities of style and expression, and shown how the latter form, in the highest sense, the real test of a player, I may now pass on to a more detailed consideration of each division, separately, and in turn, so far as the limits of this article will permit.

Inasmuch as it would be impossible for a violinist to devote much attention to expression until he has acquired at any rate a moderately advanced degree of technical equipment, we will first deal with this part of the subject. At the same time, as every first-class teacher knows, many points of style, and to a limited extent also of expression, can, and should be, taught almost from the very earliest stages.

The first requisite next to talent is, of course, a violin and bow, the choice of which is best left to some reliable judge—one's teacher or a violinist friend. For a beginner to have the use of, say, a five thousand-dollar "Strad." would hardly be advisable; the risk of damage would be too great. Yet, on the other hand, the more advanced the player, the finer should be the instrument chosen for his use. I venture to say that a very large measure of the success of a solo violinist is due to the quality of the instrument upon which he plays, and in no less degree is the progress of a pupil affected by this same factor. Unfortunately a considerable number of the finest-toned instruments have fallen into the hands of amateurs, who rarely play upon them, probably because

they lack the necessary skill. This is a distinct loss to the music-loving portion of mankind, and it is a thousand pities that no law exists to prevent these otherwise well-meaning "collectors" from closeting such much-needed treasuries of sound.

Imbued with an inborn commercial instinct, coupled with a vanity for hoarding up art treasures of certain increasing value, these selfish "collectors" vie with each other in "running up" the prices of the choicest gems, until the figures are far beyond the limited means of the struggling artist. In this wise do they show their love of art, arguing that by locking up some of the most exquisite art-creations, mediums of soul in sound, they are saving them from destruction! As it happens, however, that the great artists know better how to preserve valuable instruments by keeping them in use and in order than the ordinary non-playing amateur can possibly do with them out of use and out of order, the argument hardly holds good.

The finest violins for the highest order of playing are those made by the best Cremonese makers, Antonius Stradivarius and Joseph Guarnerius del Jesu. Other fine old makers of violins suitable for solo-playing are Amati, J. B. Guadagnini, Bergonzi, Rugerius, Stainer, Landolphus, Gagliano, Grancino, Lupot, Pressẹnda, Rocca, and Vuillaume, besides some of the best specimens of early English makers, and occasional exceptions amongst the old Tyrolese makers, such as Albani, etc. I do not recommend the common factory-made "trade" fiddle. The tone of such manufactures is either thin and colorless, or hard and grating, and therefore unlikely to inspire a learner with the beautiful, or to improve or soothe the temper of either pupil or teacher. While there are plenty of violin-makers in many large towns

and elsewhere producing better-toned violins at very little more cost, to say nothing of the fact that many nondescript old violins with a good tone are to be obtained cheap, why suffer from imported noise-emitting rubbish, made but too often from baked instead of properly seasoned wood?

Next to suitably shaped hands, the most important condition toward the attainment of correct, as well as advanced, technique is a proper method of holding the violin and bow. That this is overlooked will occasion little surprise when I state that rarely, if ever, during fifteen years' experience of teaching has a pupil come to me unhampered in this respect. I have no hesitation, therefore, in pointing out to certain classes of so-called "teachers," that neglect of this point is responsible for the disappointment of many a student in regard to the higher technical development. For the benefit alike, then, of the erring student and the careless teacher, I will attempt to set forth some guidance in the A B C or foundation of technique.

The bow is held by the thumb and middle finger, assisted by the other fingers. It is better perhaps that the thumb, instead of being placed on the stick near the nut, should be placed partly on the nut, barely or not more than touching the stick, the middle finger falling almost exactly opposite the thumb. The rest of the fingers must then be allowed to fall in a natural way on each side of the middle finger, all touching each other at the point where they touch the stick. They must assume a slightly curved appearance, the tips protruding a trifle over the stick (not clutching it), except the little finger, which rests lightly on the top (not spread out), being too short to protrude like the others. The index finger, the chief function of which is pressure, should be allowed to lean

slightly over on its outer side in order to facilitate its pressing on the stick whenever required. Care must be taken not to allow the index finger to press higher up than about a third of an inch above the first joint from the finger-tip (*i.e.*, the pressing point should be about midway between the first and second joints). As the thumb has to bear the brunt of the counterpressure, it will add to its comfort if, in the event of the ebony being too high, the edge of ebony is slightly shaved or filed round at the point where the thumb presses. The joint at the middle of the thumb must be bent neither too much outward nor yet curved inward, but be just slightly outward, except when playing near the heel (nut), when it should be about straight.

As to the holding of the violin itself: Stand erect, with the weight of the body on the left foot; the right foot spread out a little in advance, and *not* behind the left. Place the neck of the violin between your thumb and first finger, and without moving your head either to the right or left, lift the violin into position against your neck so that your left jaw and part of your chin rest firmly on the chin-rest at the left side of the tail-piece. (Chin-rests are a great help in gaining a firm hold, and no violin should be without one.) The violin, slightly tilted over to the right (looking toward the scroll), should be kept well in front by placing the left arm quite underneath the instrument, always holding the neck-end of the violin high enough to be on a level with your chin. The violin should rest neither on nor against the shoulder (this would prevent its being kept well in front); nor should the left elbow rest against the body (this would mean that the neck-end of the violin was not being held on a level with the chin).

The position of the left hand on the neck of the

violin may be next considered. Allow the neck to rest between your first finger and thumb, the latter about half an inch distant from the peg-box, with its tip showing a similar distance, and almost perpendicularly above the finger-board, while the first finger comes in contact close to the peg-box, the whole finger from its lowest joint mark being clear above the finger-board. Great care must be exercised by beginners lest the thumb should fall to a horizontal position with its tip touching the peg-box, or lest the thumb should clutch so tightly as to prevent the hand from shifting along the neck to the higher positions. The palm of your hand should not be allowed to come in contact with the neck of the violin. Weak or double-jointed fingers or thumbs are at a great disadvantage in holding the violin and bow, as well as in fingering.

A good test of a correct position of the left hand is to place the index finger on the note F-natural (first, or E string), second finger on C-natural (second string), third finger on G-natural (third string), and fourth finger on D-natural (fourth string), with due attention to all the foregoing remarks. It will then be observed that the thumb, instead of being squat against the neck, hardly touches, except at the side nearest the peg-box. If the thumb were kept perfectly flat against the neck, there would be a difficulty in the fourth finger reaching over to the G string; but by being thrown ever so slightly off the flat, the fourth finger is brought nearer, and is better able to reach the strings.

All these rules and remarks refer to what is termed the *first position,* and they should be strictly adhered to, except where, as in advanced playing, awkward chords or large extensions of the fingers necessitate the disappearance of the tip of the thumb below the

finger-board—in some cases until it presses quite under the neck.

The *second position* is reached by moving the whole hand a full tone higher up the neck, and maintaining the same relative position of first finger and thumb as in the first position. This is best accomplished by the beginner if the first finger is placed on, say, B-flat (second string), and the pressure of the thumb released sufficiently to enable the whole hand to move simultaneously with the first finger to C-natural (a tone higher). The *third* and *fourth positions* are reached in a similar way, being respectively one and two tones from the second position, and two and three tones from the first. At the *fifth position* we come to where the neck joins the body of the violin. In order, then, that the hand may reach this and the higher positions, the tip of the thumb should be allowed to fall lower for each position, until at the *sixth* or *seventh position* it presses against the bend of the neck above the "button."

An early acquaintance with the positions, up to and including the sixth or seventh, is advisable. After gaining a moderate proficiency in the first and third positions, and in moving with tolerable ease from one to the other, the remaining positions should be taken in the following order: fifth, second, fourth, sixth, and seventh.

In every "Method," or "School," are to be found studies devoted entirely to each position, as well as numerous examples on the passing from one position to another (see, for example, those in Tours' "Violin Primer," Spohr's "School," and David's "School," part II). The readiest means of gaining proficiency in passing from one position to another is by practising single note scales in three octaves. There are several published arrangements of scales. Perhaps the best for

simplicity of arrangement and practical method of fingering are Schradieck's. These commence with scales passing through two octaves in one position, suitable for elementary players, and contain, besides those in three octaves, all scales in double-stopping. When playing in the higher positions it is a good rule to keep down the first (sometimes the second, third, or fourth) finger as a basis, as long as possible.

"Gliding" in violin-playing, or, as it is called by singers, *portamento,* has characteristics peculiar to stringed instruments played with a bow, and more especially peculiar to the violin. The variety of effects obtainable from the different possible ways of gliding from one note to another is very interesting. Moreover, these effects form aids to expression which tend perhaps to make the violin even a more perfect medium of expression than the human voice. All that is necessary, however, for the purposes of the learner is to avoid faulty gliding by a knowledge of the correct method, slight variations from which are sure to suggest themselves to the resourceful student when sufficiently advanced. There are three ways of correctly gliding from one note to another, the rules for two of which apply whether the two notes are on the same string or on two different strings, provided that the two notes are slurred. If one of the two notes is a natural harmonic—say, for instance, the middle E or B, E or G sharp above it on the E string—the gliding may be done with either of the fingers used for the two notes; but should both be ordinary stopped notes, the gliding should be performed by the finger stopping the first of the two. It would be faulty to glide with the same finger which stops the note glided to (this latter being a stopped note), the effect partaking somewhat of that drawling or whining quality observed in a nocturnal song

in the language of the feline race! The gliding should be continued only on the string on which it commences and until the second note can easily be reached, or even to the position in which the second note is situated. The third way is available when both notes are stopped with the same finger, when of course the gliding is done by the same finger which stops both the notes. Good taste will help the student to avoid unnecessary drawling in this last case.

In the event of two notes played with separate strokes of the bow requiring to be connected by a glide, which frequently happens when the two are at large intervals apart, such as a sixth, octave, tenth, etc., the gliding, though done with the finger which stops the first note, is taken with the stroke which plays the second note.

The study of double-stopping (playing two notes together) is best approached by practising an open string together with stopped notes on the next string above or below. Owing to the increased difficulty in respect to intonation and independence of finger required for the mastery of intricate passages in double and treble stopping, including chord playing, this branch of technique forms one of the chief obstacles to amateurs with limited time at their disposal for practice. Indeed, not only amateurs, but also a large proportion of professional players, find double-stopping a stumbling-block. Whether this is owing to a musically defective ear, or to a want of appreciation of the niceties of calculation connected with accuracy in gauging the various intervals, or to an inability to convey these to the fingers, I am unable to decide. I do know, however, that a close attention to intervals usually produces a marked improvement, so long as the ear itself is not at fault. As a help it is invaluable, nay indispensable, to have a thorough knowledge

of the theory of music and harmony, more especially that portion relating to intervals.

A ready recognition of the nature of intervals and the different forms of scales should be acquired by the violinist almost as soon as he has learnt the gamut, for it must always be borne in mind that the violinist has to make each note for himself. The finger-tips should fall firmly on the strings, the weaker fingers not less so than the others. With many players the fourth finger has a tendency to curl up instead of being held in readiness for use. This must be corrected. Successions of octaves or tenths are played by gliding the fingers along the strings; therefore the not uncommon proceeding of raising the fourth finger before each octave or tenth would be as faulty as it is unnecessary. The ability to trill easily, with rapidity and evenness, comes only with a certain amount of advancement in technique. Though some possess a more beautiful trill than others, a good trill is more of an accomplishment and less in the nature of a gift than, say, "vibrato" or "slurred-staccato"—of which more presently—but to those who have the knack, all three effects are, from the similarity of their production, closely akin.

Bowing technique is, if anything, more difficult, and at the same time less understood, than finger technique. A *moderate* degree of facility is more readily acquired in bowing than in fingering, but it is in the higher development of bowing where so many already far advanced in finger technique still fall short. Imperfections in bowing are not so easily detected as imperfections in fingering, otherwise many solo players (some of popular repute) would be held as falling short of the mark.

I have no doubt the reader will have heard it said that in order to learn how to bow straight, and to

make the bow move parallel with the bridge, it is necessary to watch the bowing in a mirror. But no mirror is required for the purpose. Simply place the middle of the bow on, say, the first or second string, so that it is parallel with the bridge; draw the bow to the point by gradually dropping the forearm; then push back to the middle, also with the forearm, being particularly careful all the while not to move the rest of the arm (from elbow to shoulder). Now push and draw the bow to and from the heel (nut), allowing the whole arm to move gradually forward from the shoulder and back again to the same place as originally, at the middle of the bow. The wrist bends the hand gradually upward as the bow travels to the point, and the reverse toward the heel, being bent neither way at the middle. The hair of the bow will thus lie flat on the strings at the point, and gradually become tilted over toward the heel, until from the middle to the heel only the side of the hair touches the strings. A little pressure, however, will easily bring more breadth of hair in contact. These are the rules for a scientifically straight method of bowing. Very little practice will suffice for falling into the way of it.

Nothing looks more inelegant in a player than crooked bowing and a stiff wrist. On the other hand, ungainliness is turned to gracefulness by correctness of method. Elegance and gracefulness are highly essential, to the lady violinist especially. No exaggeration should be indulged in. The distance of the arm from the body varies, of course, according to the string being played upon. Never quite close to the side even when playing upon the E string, the arm will have to be raised considerably for the G string. The antiquated custom of practicing with a book placed between the arm and the side of the body is

absurd, as the arm never touches the side so closely. Moreover, a tendency to a curved form of the arm belonging to youth, and caused by unduly raising the elbow, has its advantages in certain kinds of bowing, and usually corrects itself as much as is necessary with the development of arm strength.

The immense variety of existing bowings would require a separate volume for their enumeration alone. It is enough to mention here the more difficult kinds only: *Solid staccato,* played detached with the upper part of the bow; *spiccato,* played entirely with a loose wrist in the middle (or slightly below when the tempo is slow) of the bow; *arpeggios,* played with similar wrist-action to that which should be used naturally when crossing the strings; *slurred spring-bow,* which requires no action of the wrist or arm beyond their throwing the bow on the strings, the elasticity of the bow doing the springing or dancing; and *solid slurred staccato.* This last species is generally acknowledged to be a gift, and as I have already said, closely akin to *vibrato* and the natural trill. Those few players who have *staccato* as a natural gift will require no explanation as to its method of production. I doubt also whether there is any advantage in specially practicing it. Certainly, to those who have not the gift, and whose hand and wrist formation are at fault, practice will avail nothing. But if the formation of the hand or wrist be not at fault, then the whole of the method of bowing, or some detail, may be, and should be corrected. In my opinion, correct early training goes a long way toward obviating the drawback.

Tone production varies in character with each individual violinist, just as the handwriting of one person differs from that of another. There is no secret beyond correct method (already explained) and indi-

vidual taste. Practice does the rest. Power combined with refinement should be aimed at, and crushing the tone by the weight of the arm, or any unneccessary clumsy pressure resulting in "scrapy" tone, should be guarded against.

In the above general and somewhat hasty survey of fingering and bowing technique, I fear that many and, perhaps to some, important details have, owing to the limits of a short article, been omitted. But the most vital points have been carefully explained, and with these safe landmarks, combined with constant self-criticism and painstaking practice, sufficient knowledge should be gained, both to counteract drawbacks resulting from faulty teaching, as well as to check any tendency to go astray further.

Supplementary to this portion of the subject I give the following list of well-known and celebrated studies, etc., arranged in progressive order, from the most elementary to the most advanced:

Berthold Tours' "Primer" (Novello).
Spohr's "School" ("Academy" Edition) (up to and including the sixth position).
Kayser "Studies," Books I and II.
Mazas' "Études," Op. 36, Book I.
David's "School," Part II (the positions).
Dont's "Études" (preparatory to Kreutzer).
Kreutzer "Studies" (Peters' Edition).
Leonard's "Études Classiques."
Fiorillo's "Studies" (Peters).
Rode's "Caprices" (Peters).
Gavinies' "Études" (Peters).
Alard's "Ten Études Artistiques."
Dont's "Études," Op. 35.
Bach's "Six Sonatas for Violin Alone."
Paganini's "Caprices."

Style may have several significations. It may refer to mere correctness—correct notes, bowings, strict

time, evenness of tone—when it is called Correct style or Orchestral style; it is usually too stiff, precise, and stolidly cold to be worthy, however advanced the technique, of the distinction to rank with the finer or solo-playing style. This latter is distinguishable from the former by a more or less refined feeling or lofty sentiment pervading the whole; a greater attention to detail in phrasing, character, and individuality further investing the solo style with more distinction and value.

The solo style would be out of place in the orchestra where the correct style is all that is required, any detail or individuality coming properly from the direction of the bâton and at rehearsal. Of course, there are many gradations of players, solo and otherwise, from correct to fine; but taking the highest standpoint, even the Correct includes a very highly developed technique, and many other additional qualities of the correct order, though lacking the higher qualities connected with style and expression.

Besides the Correct style, there is the old French Classical style (most appropriate for classical music) of Viotti, Rode, and Kreutzer, which reached its highest development with Spohr in Germany. Then there is the Bravura style, originated by Paganini, who was mainly responsible for the invention and introduction of novelties of technique and the higher development of difficult double-stopping passages, runs, etc., which were afterward adopted by French violinists in forming what is known as the Modern (or "showy") French style. This is exemplified in the compositions of De Bériot, Vieuxtemps, Wieniawski, and Ernst, who was more strictly a follower of Paganini than the three first-named. Vieuxtemps was perhaps the greatest exponent of the modern or brilliant French style, just as Spohr exhibited the highest de-

velopment of the old Classical French style.[1] The concertos and pieces of Vieuxtemps are a great advance, both as regards technique and musical value, on the now no longer fashionable De Bériot compositions. The latter's beautiful "Seventh Concerto" is, however, still popular with moderately advanced players, but to modern technique the majority of his pieces are mere child's play.

The insular position of England seems more likely than anything else to be responsible for that country having possessed no violinists in the past with any distinctive solo style. Some claim that the English style is of the stolid, coldly correct order, resembling the national characteristics; but as I have already explained, these are not consistent with a fine or solo style. It simply means that hitherto English violinists have confined themselves to the orchestral manner.

Style can only be conveyed by example. Hence, in addition to having a first-rate teacher, no opportunity should be missed of hearing players of rank whose playing partakes of the traditional characteristics of the great artists who helped to form the various styles above described. Except to a limited extent, the serious study of style commences along with the list of exercises given, beginning at Kreutzer.

The best solo works for study are:—

David's "Concert-Studien" (12 Concertos by Viotti, Rode, and Kreutzer).
De Bériot, "Concertos" Nos. 1, 6, 7, and 9.
Spohr, "Concerto" No. 2.
David, "Andante and Scherzo."

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[1] "Style" is synonymous with and often termed "School," but this is confusing. Style has no reference to pose, or appearance of a player in action.

Spohr, "Concerto" No. 11.
David, "Concerto" in D.
Vieuxtemps, "Fantasie Caprice."
Vieuxtemps, "Ballade et Polonaise."
Mendelssohn, "Concerto."
Spohr, "Concertos" Nos. 8 and 9.
Bruch, "Concertos" Nos. 1, 2, and 3.
Beethoven, "Concerto" in D.
Spohr, "Concerto" No. 7.
Lipinski, "Concerto Militaire."
Vieuxtemps, "Concertos" in E, D, and A minor.
Ernst, "Fantasie on Rossini's 'Otello.'"
Ernst, "Airs Hongrois."
Ernst, "Concerto" in F-sharp minor.
Paganini, "Concerto" in D, etc.
Tschaikowsky, "Concerto" in D.
Brahms, "Concerto" in D.
Saint-Saëns, "Concerto" in B minor, etc.

Expression depends upon the appropriate employment of the various degrees of emphasis, accent, light and shade, different qualities of tone production, gliding, vibrato, hurrying and slackening of speed, etc. The safest guides in these matters are good taste and a thorough knowledge of harmony and form in musical composition. These, combined with a musically emotional temperament, with an enthusiastic and deep love of the best music, may achieve the highest success. A great deal depends on the kind of expression, and upon where the expression is placed. Many players think that, so long as they play with expression of *some* kind, it matters nothing how and where it is placed. This would be as incongruous as if a painter were to place a street of houses in the middle of a sea, or a cow grazing upon a sky, and equally senseless. There are few hard and fast rules for the application of the means of expression. One generally begins by slavishly copying other players. The

best models should be chosen, carefully noting their best points; experience and general musical knowledge should do the rest.

What, however, above all makes a player who has all the artistic qualities truly great is "soul," or catching the spirit or inner meaning of the composer: distinguishing his finest touches, varying moods, mistaking not sad for gay, simple for impressive, nor burdening a dance movement with wailing expression, nor yet marking an adagio with the regular accents common to dance rhythms. Technique may be gained in a few years; expression is the study of a lifetime.

PHYSICAL EXERCISES FOR VIOLIN STUDENTS

By Elizabeth Fyffe

IN the early study of the violin much depends on what is called in general a "good position." This implies an upright but unconstrained carriage of the body, a manner of holding the violin which will insure the establishment of the right relationship of the arm, hand, and fingers to the finger-board, with perfect freedom of each individual activity and power to control and direct these at will. This, our very first technical problem (not a small or a simple one, when we consider all the elements which must be brought into accord) must be dealt with at once, as without these conditions the acquirement of pure intonation, clean stopping, and correct bowing will be greatly retarded. Much of the difficulty attending the early efforts at tone production and pure intonation are due to a persistently faulty position, and to a lack of control of each source of action.

The individual activities involved are few, but scarcely any untrained student has voluntary control of them, so as to be able to use one independently of the others. For instance: all teachers know that it is difficult for beginners to use the forearm independently. The pupil resorts to motion from the shoulder, thus drawing the bow back. Again, if asked to raise

or lower the hand from the wrist, he will usually bring in motion from the elbow, or finger motion, or both. It must be obvious that the problem is seriously complicated if, before mental and physical control of the simplest activities is gained, or before one can be distinguished from another, work is given which requires the use of several at once.

The difficulty in such cases as those cited above is nearly always a mental one, and the first task is to lead the student to perceive and to realize the independence of the several activities, and to develop his ability to use each without bringing the others into play. This is the basis for the development of a correct position and of simple elementary bowing. The matter of strength need not enter into the question at all. A child of six may, after three months' study, have an almost perfect carriage and control of his violin as far as his technical development goes.

The few exercises given here have proved their usefulness in preparing the student for the complicated tasks which he will soon meet. While intended especially to simplify the physical difficulties which meet the beginner, they are equally useful for the pupil of some advancement who has not acquired a correct position, or control of the activities involved in the several elementary bowings.

The exercises should be begun while the preparatory ear-training work is being carried on, before the use of the violin itself starts. When the violin practice begins, they should be continued daily until the objects they serve are attained and assured. They should precede every lesson and every practice period, and be used frequently whenever there is present any nervous contraction of the muscles, resulting in fatigue; for the exercises are *essentially relaxing,* and it is possible with their use to avoid all stops at

lessons, and during practice periods, on the score of fatigue.

EXERCISE I

FOR THE SHOULDERS

This exercise should precede all the arm exercises, whether for the right or for the left arm. The large muscles of the shoulders must be entirely free from stiffness and contraction before the various arm movements can be properly done. The ability to hold the violin in the right position without fatigue depends almost wholly upon this; freedom and a proper position and condition of the right arm at the shoulder will greatly facilitate the early efforts at bowing and its later development.

The exercise is similar to an overhand stroke in swimming, and is carried out from the shoulder, *the elbow joint not moving.* The arm is perfectly relaxed. The student, in position for the exercise, stands firmly but easily on both feet, the arms at the sides, palms turned toward the front. Imagine a large hoop held against the student's side in such a way that the shoulder is the centre, the arm the radius; in carrying out the movements the hand describes the circumference, touching the hoop at every point. The movement must be *back,* then up and over the head, and forward and down until the first position is regained.

N. B.—It is very important that the circle be drawn in this way and not in the reverse order, which does not relax the muscles of the shoulder as effectively, nor result in as light a condition of the arm.

The body should turn a little when the arm is being brought back and up. This swing must be perfectly

free. The arm relaxed. The elbow must not bend. With the arm at the highest point, hand relaxed, elbow straight, the body swings back to the first position. The arm is now brought forward and downward until it regains the first position. This completes the exercise. When the movement is stopped at the highest point the hand and fingers should be entirely relaxed, the hand dropping forward from the wrist, the fingers curved naturally.

Repeat from four to eight times without stopping. Care must be taken that there be no strain, and the exercise must not be done too vigorously. All the movements must be easy and elastic.

EXERCISE 2

FOR THE POSITION OF THE LEFT ARM AND HAND

Preparatory.

Repeat Exercise 1 with the left arm four to eight times, then stop with the arm at the highest point. From this position proceed to

Step *a.*

Without greatly changing the position of the elbow, lower the hand until the tips of the fingers rest on the right shoulder.

In doing this the elbow must not be lowered much, but it will be brought around somewhat toward the right.

Step *b.*

With the arm still in the position taken in *a,* turn the head as if to look over the left shoulder down at the floor. Reverse this, looking over the right shoul-

der. Repeat these movements eight to ten times, or until the muscles of the neck are flexible.

Step *c*.

With the arm still in the position taken in *a*, raise the chin slightly and let the teacher place the violin in position. Place the chin lightly on the chin rest, but do not grip the violin tightly with the chin. The violin should be balanced rather than grasped by the chin, and it will be found that with the violin in the position gained by the foregoing movements, a very light touch of the chin will keep the violin perfectly firm. The position and condition of the arm at the shoulder have much to do with this, and Exercise 1 should be frequently repeated.

Step *d* (from the position taken in Step *c*).

Now let the teacher place one hand lightly on the pupil's elbow (the point of rest throughout this exercise), and the other on the violin to steady it, and let the pupil slowly bring the hand forward, moving the arm *from* the elbow,[1] until the hand reaches the neck of the violin. The palm is now facing the pupil. The hand and fingers must be absolutely relaxed. *No movement except that from the elbow.*

This step of the exercise should be first practised without the violin. Do Steps *a* and *b*. Then let the teacher stand in front of the pupil, but slightly to the left. The pupil must now bring the hand forward toward the teacher, always keeping the elbow still. A useful variant is to bring the hand back alternately to the left and right shoulders. The movement to the left shoulder will be useful in shifting.

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[1] The elbow itself must not move—the motion is of the forearm—which turns gradually so that when the hand reaches the violin it is brought into "playing position."

Exercise 2 will gradually develop an easy and correct position, with the arm, hand, and fingers in right relation to the finger-board. The fingers will be held in a naturally curved position over the strings, ready for their work. When there is any tendency to let the violin sag, or to hold the elbow too far to the left, repeat Step *a*. Attention should be given to the flexibility of the neck and to the light but firm *balance* of the violin by the chin.

EXERCISE 3

FOR THE FINGERS

This exercise should be done with both right and left hands. For the right hand its usefulness is to counteract any stiffness of the fingers. For the left hand the object is a study of the primary activity involved in finger action; that is, the movement of the fingers from the large knuckles as from a hinge and the entire independence of this activity.

Hold the hand with the palm down, fingers relaxed and naturally curved; open and shut the fingers as in the act of grasping something round. *Make no motion at either of the small knuckles,* and do not allow the slightest motion of the thumb. Use only the large joint, where the fingers join the hand. Notice that *this set of "hinges" can move without any other movement being present.* Repeat many times, slowly, using

(1) the whole hinge. (Four fingers.)
(2) three fingers. (2, 3, 4.)
(3) two fingers. (3, 4.)
(4) one finger. (4.)

In doing this exercise it is often useful to have the pupil actually clasp the fingers over some round ob-

ject—a medium-sized apple will serve—held against the palm of the hand just below the large joint.

An Exercise for the fourth finger.

Clasping the apple with the first, second, and third fingers, raise and lower the fourth finger repeatedly, using only the large joint, until the action is easy.

Now repeat Exercise 3 with the violin in the hand, first repeating Exercise 2 to bring the hand and fingers into the right relation to the finger-board.

EXERCISE 4

FOR THE THUMBS

Left Hand.

Step *a.*

Place the hand on a table, palm up, fingers relaxed in a natural (slightly curved) position. *Without motion in any other part of the hand,* bring the tip of the thumb to the base of the little finger, where it joins the hand. The end joint of the thumb will be bent. *The fingers must not move.*

Step *b.*

Again, without motion of the other fingers, draw the thumb back and away from the hand as far as it will go, keeping the end joint lightly bent all the while. Repeat eight to ten times, and whenever there is any tendency to stiffness of the thumb.

Right Hand.

After repeating Steps *a* and *b* as above, until the motion is perfectly flexible and can be done without any movement in the other fingers.

Step *c*.

Draw the thumb only slightly away from the base of the little finger, and bring the fingers forward to meet the thumb in such a way that the tip of the thumb touches the second and third fingers where they meet, and at a point midway between the end and middle joints.

Step *d*.

Keeping the fingers lightly in this position, turn the hand palm down and raise and lower it from the wrist.

The right hand should now be in position for holding the bow. Before working with the bow itself, however, it is advisable to use a pencil for the first attempts. Having little weight, it will not cause contraction, nor that grasping of the bow which it is so important to combat. The essential idea, to be kept constantly before the mind of the pupil, is a *balance* of the bow; and all inclination to grip the stick must be counteracted from the first.

EXERCISE 5

FOR BALANCING THE BOW AND FOR LIGHTNESS OF THE ARM

Step *a*.

Exercises 3 and 4 should give the student some freedom in the control of the hand and fingers. Now repeat Exercise 1 (shoulder exercise) eight to ten times.

Step *b*.

Stop with the right arm at the highest point. Let the hand fall from the wrist and the fingers take the

naturally curved position which they assume when entirely relaxed. Put the thumb under, as in 4 *c*.

Step *c*.

Let the teacher place a pencil in the pupil's hand in such a way that it lies in the curve of the fingers, the tip of the fourth finger touching the pencil. The thumb will touch the pencil just over where the second and third fingers touch each other. (See 4 *c* above.) The pencil must now be balanced in the fingers without any effort at holding it. When this can be done with the pencil use the same process with the bow.

Step *d*. (For lightness and freedom of the arm.)

While balancing the pencil, or bow, as in Step *c*, lower the arm from the shoulder only, until the elbow is level with the shoulder, when the bow will be in position for beginning a down bow on the G string. Alternately raise and lower the arm, taking care not to stiffen the hand or to allow any movement except that from the shoulder. When any stiffness of the fingers occurs the teacher should take the bow and let the pupil go through Steps *a* and *b* again, after which Steps *c* and *d* should be repeated.

EXERCISE 6

FOR THE RIGHT ARM

Step *a*.

Repeat Exercise 1 with the right arm eight to ten times.

Step *b*.

From the highest position reach forward as far as possible until the arm forms a straight line at the level of the shoulder.

Repeat this with the bow held as in Exercise 5, and with the violin held in position. Notice the relative position of the two hands. The arms will approach each other and the right hand will extend somewhat beyond the head of the violin.

It is an interesting experiment to contrast the bow length made available by Exercise 1 for the shoulder, with that obtained by taking up the bow without going through the exercise. The exercise has the effect of adding some inches to the reach of the bow, and a small child who cannot draw the bow within reasonable distance of the point is often able after this exercise to use the full bow with ease.

EXERCISE 7

TO DEVELOP A STRAIGHT BOW

Step *a*.

Repeat Exercise 2 for holding the violin.

Step *b*.

With the violin in position repeat Exercise 6. The arm will now be extended in a straight line from the shoulder, the two hands nearly touching, but the right somewhat beyond the left. In this position,

Step *c*.

Let the teacher place the bow in the pupil's hand (hand relaxed as in Exercise 5). Now swing the arm around to the side until the tip of the bow touches the G string near the bridge.

For the G string the swinging movement is made at the level of the shoulder, or in a horizontal plane. For each higher string the plane is slightly inclined;

that is, the arm is drawn from the position taken in Step *b slightly downward* as well as around to the side.

EXERCISE 8

MOVEMENTS INVOLVED IN ELEMENTARY BOWING

Step *a*.

Repeat Exercise 1 with the right arm.

Step *b*.

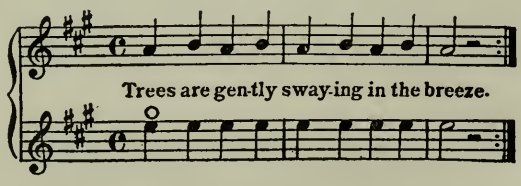
When the hand is at the highest point make the elbow the *point of rest,* and bring the hand down until the finger-tips rest on the left shoulder. The fingers are extended.

Step *c*.

With elbow and shoulder motionless, swing the arm from the elbow, until the arm from shoulder to finger tips forms a straight line, at the level of the shoulder. (In this movement the hand describes a quarter of a circle.) Repeat this bowing exercise many times, letting the swing of the arm give the pulse rhythm of one of the simplest of the melodies to be used for technical work, as:

Ex.
To be sung, and later played.

For the first open string bowing exercise.



The pupil should sing this himself, as he swings the rhythm with the forearm; or the teacher may play it,

the pupil singing it mentally, and swinging the rhythm with the forearm stroke. This is much better than giving the exercise mechanically, without reference to the music to which it will later be applied. The words are useful in giving the feeling for the rhythm, and for the quality. The swing must be gentle and elastic.

Step *d*.

Repeat the movement, but now draw the hand only about one-third of the entire distance, as in bowing at the nut. Sing the melody faster.

Step *e*.

Repeat again; first swing the entire distance, and then use the smaller swing from the outer limit, as in bowing at the point.

Step *f*.

Repeat again, using the segment midway between the two limits, as in bowing in the middle third of the bow.

Step *g*.

Now carry out all these steps, placing the hand at the chin instead of on the shoulder.

In these exercises the movements must be very elastic and entirely without jerkiness. Actual singing of the melody, and an effort to give a rhythmic movement appropriate to the words, will help to accomplish this.

Step *h*.

Now let the pupil apply these exercises (Exercises 8 *c, d, e, f*) to the above melody. He should at first play the under part (open strings), the teacher giving the upper. Later he can play the upper part.

As it is more difficult for a beginner to play a whole bow than a shorter bow, the following plan of practice will be found advisable:

1. Bows at the nut, as in Step *d*.
2. Bows at the point, as in Step *e*.
3. Bows at the middle, as in Step *f*.
4. Whole bows, as in Step *c*.

The pupil must concentrate the attention upon maintaining an elastic swing from the elbow, without stiffness or contraction of any part of the arm, and without any grasping of the bow-stick.

N. B.—*Balance the bow in the fingers. Do not grasp it.*

N. B.—*Balance the violin with the chin. Do not grip it with chin or with the thumb.*

VIOLIN TEACHING AND ITS PROBLEMS

By Arthur Judson

I

VIOLIN study being divided into three parts —tone, technique and interpretation—it is proper to examine the function of each of these details of playing. Overlapping as they do, it is difficult to mark the place where tonal work gives way to technical work and where the idea of interpretation makes its first entrance, but it can readily be admitted that with beginning pupils, that is, those who have had no study whatever, tone work on the open strings should come before the question of technique is even considered. Even with pupils who have already had some lessons it is frequently necessary that tone be studied.

In the first place, a violinist who cannot play a simple passage, or even an open string tone, without some beauty of tone is not suited to technical study. In fact, there are some so-called artists whose tonal work is so bad that they have difficulty in getting appearances. In no other instrument is tone so necessary, for audiences listen to the violin for tonal beauty first, and technical efficiency last. For this reason, then, tone should be studied at the very first lesson.

Two things of importance should be impressed on the pupil at the first lesson: that tone is the product

of careful listening during practice, and that correct violin playing is, at least so far as tone and technic are concerned, almost entirely a matter of habit.

I have heard it said that one cannot think of two things at once, but it is a demonstrated fact that the human brain is capable of carrying two ideas to completion at the same time. However, when one has a new idea to develop, in taking up a new subject such as the violin, and especially when the one beginning the study is young, it is absolutely necessary that but one thing at a time be done. Do not bother about the position of the left hand and arm, but concentrate entirely on tone and that in the simplest form possible, on the open string. Furthermore, make the tonal exercises as simple as possible. All bowings naturally divide themselves into two forms, the whole and the half bows, one of which is representative of slow bowings and the other of fast bowings. Begin with a short half bow either near the point of the bow or near the middle, depending on the length of the pupil's arm, and insist that this stroke be even in pressure and speed and that the necessary pause during which the motion of the bow is reversed, be of the shortest possible duration. This will possibly be enough for the first lesson. At subsequent lessons, depending entirely on how quickly the pupil acquires this bowing, the whole bow may be given very slowly. This requires a greater steadiness of the arm and more evenness of motion, and is necessarily much more difficult. With these two bowings one can work until the movement of the bow has become a habit and until it does not require the undivided attention of the student.

The function of these bowings is to produce tone, and unless at the end of several lessons the student has gotten a fairly full, smooth and even tone, there

is something wrong. The trouble will probably be found in the student's lack of listening to what he is doing. This I find to be one of the most prevalent of faults. It is strange that one can practise tone on the open string and yet not hear what is being done, but I have, nevertheless, observed such a thing many times. At first the pupil may not be able to distinguish between a good and a bad tone, excepting in the most elementary manner, but with close attention for several weeks the fineness of perception of the ear will be so improved that the student will not only have acquired the knowledge of a good tone but will have formed the habit of unconsciously listening for that ideal quality which he is trying to get. The attainment of this habit of listening for tone is of the utmost importance, for unless he has it the pupil will get just so far in his tonal study and will, with the addition of left-hand technique requiring concentrated attention, fail to advance further.

As a minor result, though all-important for all that, the student will at the same time acquire a fixed position of the bow hand and arm which, if carefully watched during the tonal practice, will become a fixed habit. In fact, unless the position becomes a fixed habit the tone will not remain fixed and passages requiring the concentration on the left hand will be played with a thin and disagreeable tone.

This primary tonal work will then result in the fixing of the bow hand and arm positions, in the even moving of the bow and the correct application of pressure, in the concentration of the mind on one thing at a time (a very important point in the instruction of young students), and in the habit of listening. These are the essential things which should precede the use of the left hand.

As soon as this has been accomplished the left-hand

work should be taken up. This means that the hand should be placed in position and that the fingers should be held correctly on, say, the A string. After this has been done for a few days the lessons may proceed, making use of the first two fingers and training them until they drop naturally and firmly in the elementary positions. Then may come the third and fourth fingers in like exercises, finally utilizing all four in simple four-finger technical exercises. These exercises may be further complicated from week to week with the use of the various sharps and flats.

The whole task in this fixing of the hand, or the developing of left-hand technique, may be summed up in the statement that the pupil is learning the system of steps and half steps. We often speak of violin technique in hazy terms, but when it is taken in its broadest and simplest outlines it is merely the placing of one finger with reference to some other finger. This means that the finger is related to a finger that has been used before, and is either a step or a half step away, unless the occasional step and a half is used. The study of fingering when each finger is regarded independently is worse than useless unless the pupil has a most acute ear and a decided talent, but the study of fingering in the relative sense is simple. By emphasizing the relationship of one finger to another the problem is almost simple.

Along with these easy technical exercises go the bowing exercises, so that tone is being developed at the same time. To help along the tonal work the technical exercises are done with either the half or the whole bow as previously indicated, so that each point in the system of bowing and fingering fits into the general scheme.

In addition to these fingerings, and after the fingers have been accurately placed in all possible combina-

tions on all of the strings, the simpler scales may be taken as a combination of tone and technical studies. These may be in one or two octaves and after they have been acquired, the *arpeggios,* in similar bowings, may be taken.

In conjunction with the technical studies the pupil must be made to acquire the habit of correct fingering and of listening to what he is doing. With the previous training in the tone work this will be a much simpler thing, but it must be noted that he now has the two things to watch. However, as he improves in his bowing and fingering these things will become habits and the attention will be free to devote to other problems. When the teacher observes this freedom it is time to take up the regular study of études.

II

The average young violinist, just beginning his career as a teacher, is apt to meet with many difficulties and, no matter what his other qualifications may be, he is bound to possess one fault, namely, inexperience. In the nature of the case the young teacher cannot be expected to know how to meet every problem that may arise, for in his study he has had the benefit of profiting only by his own faults and mistakes, unless he has had class lessons. In any event his experience has, at the best, been but passive, for he has not had to exercise his brain to discover faults; he has only been compelled to correct them.

My first troublesome experience was with a pupil who played remarkably well, probably as well as I did when he came to me for lessons, but who seemed to have come to an absolute stop in his musical progress. Unfortunately, I did not discover this at once and went on with his studies from the point which

he had reached with another teacher. At the end of a few weeks I came to the conclusion that something was radically wrong, for the results were practically *nil;* the pupil played neither better nor worse than when he came to me.

Finally, I could temporize with myself no longer, so I sat down in my studio determined to solve the problem to my satisfaction before the next lesson. I reviewed, in my mind, the qualifications of the student and tabulated them, with the result that I found the pupil's musical development to be much further advanced than his technical development. Reviewing the case further, I recalled that the more difficult technical problems which the student had undertaken had been accomplished only with great effort. This point reached, it was easy to determine that further musical development depended on freedom of technique, and freedom of technique meant but one thing, relaxation.

I then had a talk with the student, in which I informed him of my conclusions and told him of the line of study I had decided on, namely, a complete cessation of difficult studies and pieces, and a course of bow-arm and finger-freeing exercises. To my delight, the student said that he had felt the necessity of these things for some time and that he would work intelligently to supplement my efforts.

The first and most necessary things to be gained with my faulty pupil were ease of fingering and ease of bowing. To attain these, I examined my own bowing and fingering to find the bowings and fingerings requiring the least effort. Beginning with the bowing, on the open A string, I discovered that the bow from the middle to within four or five inches of the point could be used with complete relaxation. If used to the extreme point, in this case, the wrist was apt to

become set in an angle that stiffened every forearm muscle, and, if used above the middle, the upper arm was brought into play, interfering, to a certain extent, with speed, a necessary factor in the plan I had in mind. Within these limits, then, I caused the student to practise bowing, using no exertion whatever, until the arm felt perfectly lax. When this sensation was experienced on all strings—a matter of a couple of weeks or so—I added a slight pressure, continuing to add pressure until the tone had regained its fulness and yet retained its freedom. With this pressure came a muscular firmness, not rigidity, which did not require a tithe of the effort formerly made, while it produced as much tone as before. Not much speed was developed at this time, and wisely so, for I afterward discovered that speed is the result of long-continued practice, not concentrated effort.

Following this bowing, I introduced a whole bow exercise, utilizing four whole counts in slow time, the idea being to bring the upper arm into use so gradually that it should have no opportunity to stiffen the arm as a unit. With this bowing came exercises for the wrist, at the point and at the nut, first on one string in short and detached strokes, then in strokes as well connected as possible, and finally on two strings with both the lateral and up-and-down motion necessary to develop a good *legato*. To get freedom of the entire arm I later used a *martelé* stroke extending from nut to point, and the reverse, requiring a rest between each stroke so that the student could make sure of having perfect relaxation. To give relaxation, even when crossing all of the strings, for example, in *arpeggios* or in *spiccato* passages, I had the student begin at the nut on the G string and, dividing the bow into four even quarters, slowly cross to the D, A, and E, and return, with a pause between each tone.

The crossing of the strings was accomplished entirely by means of an up-and-down movement of the arm. The reverse movement was also used. Later, a *spiccato* on the open string, designed to be done with a perfectly relaxed wrist, was practised. Other bowings were taken as the demand arose and the relaxation improved, the *martelé* and *staccato* last of all.

After the first improvement in relaxation had been noted and the progress seemed sufficient to warrant it, fingering was begun. Instead of using the trill, I tried to produce relaxation of the hand and forearm muscles, and to do this I used a slow *vibrato,* without the bow. The advantage of practise without the bow is obvious; the bowing difficulties cannot interfere with the relaxation of the left hand and arm and the attention is not distracted.

I did not bother with a set position of the hand, as my object was not correct intonation, merely freedom; so I had the pupil set his hand approximately in the second position, where there could be no interference of the body of the instrument or the end of the fingerboard. I speedily found that the thumb was holding the hand too tightly to the fingerboard and that the hand was set too much at right angles with the neck. To obviate this, I had the student practise, part of the time with the thumb away from the neck of the violin and part of the time with the thumb holding tightly, but the first finger away from the neck. No attempt was made, at first, to get an intense vibrato, the idea being to merely obtain relaxed muscles. The motion was, at the beginning, uneven and of varying length of vibration; but, as the feeling of relaxation became more of a settled condition, more recurrent, a set rhythm, slow at first but gradually increasing, was adopted, and in course of time the *vibrato* became more and more intense until the arm

was called into play, as reflex action, and a true vibrato was secured.

With this condition, the use of the bow was allowed on long tones only and a use of the slow trill begun. This gradually increased in speed, care always being had to avoid passing the point where perfect freedom was succeeded by rigidity. Following this came the second Kreutzer study and some of the Schradieck and Sevcik technical studies, slowly at first and later more rapidly. By this time the problem was solved and the only care needed was the watching of the work, so that the technical difficulties were added only as they could be done with freedom and ease. Though the progress was slow at the beginning, it increased in speed as the lessons went on, and finally the muscular condition was such as to make the progress extremely rapid, a decided gain, since the lessons before the studies in relaxation had been productive of no results whatever.

The conclusions I drew from this case were interesting. I learned that good violin playing depended entirely on correct muscular conditions and that the finest musical talent cannot find expression until the executive conditions are right. I learned also that quickness of progress is dependent on a slow upbuilding of the fundamental problems, and that haste in the beginning makes later trouble. But above all I learned that violin playing, from the technical side and at least so far as speed is concerned, depends on the making of correct habits, and not on main force, and that good habits are of slow growth.

III

Of the pupils who have come to me from other teachers, that is, those who have been carelessly taught,

possibly one-half have suffered from faulty intonation. During my first two years of teaching I marvelled that so many of my pupils, especially those who had studied, should suffer from an inexact sense of pitch; but by experiment I soon found that the majority of these *knew* that they were playing out of tune, but were unable to remedy the matter. Knowing then, that the fault lay rather in the method than in physical deficiency, I devised a method to correct the trouble.

Faulty intonation, though it may be aggravated by poor bowing (an overexertion in the use of the right arm), is certainly the result of incorrect positions and uses of the left hand. With this determination as a basis, I at once set to work to devise fundamental exercises primarily designed to relax the left hand and to fix it in position. I found many secondary causes of poor intonation. Some pupils habitually placed the hand at too great a distance from the nut of the fingerboard, while other pupils arrived at the same fault because of a short fourth finger which, in order to place high enough, they had allowed to pull the hand from its original position. Others placed the hand too high on the neck of the violin, that is, so that it rested entirely in the crotch between the first finger and the thumb, thus allowing the first, and indeed, all the fingers, to fall too high. Others, in order to get, say, F♯ on the E string, shifted the whole hand back or else bent the wrist in so that the third or fourth fingers were hampered in their work. Still others relied on the stretching of the fingers, a manifest impossibility since the fingers will *not* stretch (and the only result of the effort is to destroy the arch of the finger), to reach the proper intervals, when the remedy was to spread the fingers from the hand joints.

In the upper positions I found faulty intonation to be the result of improper adjustment of the hand in

relation to the body of the instrument. While the physical build of the hand was, in some cases, the cause of the trouble, in the majority of pupils the fault lay in the neglect of the student to transfer the hand shape of the first position to the upper positions.

While relaxation in the left hand is the sovereign remedy for all technical troubles, it is sometimes inadvisable to apply it at once, and for this reason I did not object to the student's holding the neck of the violin with the first finger and thumb rather more firmly than is necessary. I did insist, however, that the hand be held in the correct position. The student was made to hold the left hand as follows: the thumb rested on the neck at the first joint, not bent around, but with a slight curve; the first finger was applied at the hand joint, almost facing the fingerboard so that the fingers hung over it; the fingers were suspended over the A string, each at about an equal distance from the string, over the notes B, C♯, D, and E (E♭ if the fourth finger happened to be exceptionally short).

After this position had been gotten, not once but as a matter of habit, a slow trill, possibly four tones to the whole bow, was practised, care being taken to see that the finger dropped only with the motion from the hand joint, and that the angle of application to the string was correct. Each finger was applied directly in the middle of the tip. After the first finger accustomed itself to accurate stopping, the second finger was trained to a like efficiency, and then the third. The fourth was used first on E♭ and then on E♮, the same arch being kept as with the other fingers. At the same time, it was seen that the spread of the fingers occurred from the hand joint and that the whole steps were not gotten by elongating the arch of the finger.

With the hand well trained in this position, C♮ was used, this causing more strain on the third finger, then

B♭, etc., until nearly all combinations of whole and half steps had been tried. This was then done on all strings, care being taken to keep the wrist and left arm in correct position. The pupil was then ready to play selected exercises from the Sevcik "Technical Studies," Op. 1, and the first Schradieck "Technical Studies," all being taken slowly. After a week or so at these, the first Kayser (Op. 20) study was taken, or something of similar difficulty, slowly. Nothing requiring speed or difficult bowing was used at this time. Pieces in slow time were also used.

But these mechanical exercises all went for naught unless I was able to impress on the student the necessity of *listening* to what he was doing. At first the student would be unable to distinguish the finer differences of pitch, especially if he had been playing out of tune for a long time, but as he listened and tried to distinguish inaccuracies, the ear regained its normal condition and the sense of pitch improved day by day.

This listening was, in any event, an absolute necessity, but it became all the more so when the pupil had to labor with pudgy fingers, too large at the ends, or thin fingers with pointed tips. In such cases, the ear is the only guide as to the closeness of a half step. No matter what the exactness of the fingers, the ear is the final judge, and unless it is constantly alert, bad intonation will invariably result.

Another prolific cause of out-of-tune playing, and a trivial one, was the excessive length of the finger nails, especially among the girls, and still another was the use of the left hand to hold the violin firmly against the shoulder—a task which should be accomplished by the shoulder and the chin, aided by a pad, if necessary.

Such a course of exercises to correct faulty intona-

tion extended over a couple of months, but I invariably found that a relapse occurred unless close attention was paid to the intonation for at least a period of a year. Pupils spend two or three years acquiring bad habits and expect good habits to be the result of two weeks' work.

What seems to be tone deafness, and may be partial tone deafness, I have said has a close relation to relaxation.

In my work I have had but one such case; and, I believe, they are comparatively rare, compared to other problems which the teacher has to meet. In the case which I have mentioned the pupil could not distinguish between two tones a seventh apart, could not begin to play in tune, could not even sing a simple melody, such as *America;* in short, there seemed to be no musical ability whatever. In the end, after about two years of study, she could play in good tune, could distinguish half steps, and, as she herself remarked, could really enjoy music when performed by others, something impossible before.

I began by taking nothing for granted. The first exercises were without the violin and consisted merely of learning to distinguish pitch, and that only in the larger intervals. At first, I played the intervals on the piano and only required the pupil to say which tone was the higher, but after she had gotten fairly proficient, I made her sing the tones. We finally developed the sense of pitch to such an extent that she could sing a step, a half-step, a third, from any tone that I gave as the basic interval.

With this as a foundation, I began the development of her sense of tonality. This consisted of explaining to the pupil the relationship of the tonic and dominant, the tonic and subdominant chords, etc., and then illustrating the points aurally at the piano. This, of course,

made necessary the study of elementary harmony. With the practice at lessons went similar practice at home until the sense of tonality was so fixed as to make possible the recognition of the relationship between the chords, which fixed the tonality of the scale in which the pupil was practising.

With these exercises went the practise of tone production on the open strings of the violin. Care was taken to keep the violin always at the same pitch and, strange to say, this pupil developed a sense of relative pitch. This seemed to me to be phenomenal, but I attributed it to the fact that the concentration necessary to develop any sense of tonality whatever had trained the ear to recognize the relation of one tonality to another more fully than was necessary for the pupil blessed with the average ability to distinguish pitch.

After the ear had been trained through these exercises, and many more suggested by them, the pupil really going through a course of ear training, the question of correct intonation on the violin became merely one of correct hand position. Had I begun with the training of the ear by means of the violin, the student would probably have played out of tune from the very beginning; but having fixed the standard of pitch and tonality before the violin was taken in hand, the remainder of the training was not out of the ordinary.

IV

Among the problems that I early had to cope with was that of tone. After years of study with the best of masters, much teaching experience and more thought, I do not believe that I am any nearer the solution of the question of quality, that is, individually. I can readily take the average pupil and, with his thoughtful assistance, make him play with a firm,

round and even tone. But even then I cannot always tell just what kind of a tone the pupil will have as contrasted with another pupil who has undergone the same study for, strange to say, given the same teacher, the same exercises, and about the same talent, two pupils' tones will differ radically and yet both be good.

The first necessity is evenness of stroke; unless this is had firmness and *legato* go for nothing. Many teachers are of the opinion that evenness of motion of the right arm can be acquired in a short while, and that the mere mention of it to the pupil is quite sufficient. It is not. One of the most difficult things in violin playing is the moving of the right arm up and down in the same plane at an absolutely even speed.

Just think, for a minute, what it involves. First, there is the up and down motion, largely modified and made more difficult by being changed from string to string; second, there is the place in the stroke, both up and down, where the use of the arm above the elbow becomes a factor in the motion; third, there is the gradual bending of the wrist; and, finally, the keeping of the arm, as a whole, in the same plane, that is, preventing the elbow from dropping too low or sticking out.

The first step is to make the pupil, whether new or advanced, begin the most elementary bowing, that from the middle to the point. There are two reasons for this: the bowing requires only the use of the forearm, and strengthens the tone in the weakest portion of the bow. The important point, in the beginning, is that the forearm shall be made to move freely with the arm in such a position that there is no strain, either up or down, on the elbow.

While this bowing is being practised a metronome should be used, at gradually increasing speeds, thus insuring the evenness of the strokes.

These things being accomplished, the whole bow should be begun. The first idea is to bring the upper arm into play in such harmony with the forearm that there is no appreciable change in the movement. It will be found that the average pupil will delay the movement of the upper arm as long as possible and then will so hasten to use it that the speed of the bow will increase appreciably. This happens at what violinists call the "awkward part" of the arm. The upper arm is used only to extend the bow to the end in a straight line and should be employed naturally as the bow begins to need it. There should be no effort to push it into place; it should rather be pulled into the movement by the pushing forward, or pulling downward, of the forearm. To acquire this evenness in the whole bow will take considerable time since the pupil must be able to use it with ease even while thinking of other problems.

When the bow is on the string at the nut it has the weight of the entire bow and the arm to back it up in its getting a full tone, but when at the point, both of these are lacking. The result is that some substitute must be found for the natural pressure and this is of course an application of pressure, from the entire arm, through the medium of the hand and first finger. This is most simple, provided the bow is stationary, but is most difficult as the bow moves, for each fraction of an inch requires a different amount of pressure. The desire to press will also tend to produce unevenness of motion.

This pressure cannot be gotten by trying to regulate the exact amount by the "feel" of the bow; it must be done by the ear. If the pupil listens to the result of the pressure and regulates the amount by the perfect evenness of the tone he will be much more apt to train the hand and finger to the right pressure than if he

tries to figure out the proper pressure before he hears the tone. The great mistake is made in imagining that this pressure is applied at one certain point in the stroke. Even at the nut there must be a certain pressure and as the bow goes down that pressure must increase, and *vice versa*. At no time, when the bow is on the string, is the weight of the bow itself enough to grip the string, and since there is always pressure there can be no point at which pressure must be applied to counteract the loss of weight.

Even after the evenness of the tone is assured by the study of motion and pressure, there is often lacking a certain firmness. The violin string is too often treated as something so delicate that to press it firmly would ruin it. Nearly every great artist that I have heard has exerted great pressure with the bow on the strings, and this may be verified by observing that the bow is invariably applied to the string near the bridge. Now, unless there be great pressure, not ordinary pressure, but really great pressure on the string, the tone will be raucous and whistling. It is true that a finer quality of tone can be obtained nearer the fingerboard but the best carrying quality is to be found within a half or three quarters of an inch of the bridge, sometimes closer. Playing at that point with an evenly distributed pressure and a pulling on the bow, not a direct downward force, will produce the best and most practicable quality and quantity of tone. Only at this point can the feeling of the bow pulling, as on something elastic (as Mr. Lichtenberg says), be gotten. But with all of this force must come a relaxation that enables the arm to do its work with ease and freedom. This bowing, as all technical exercises, can be acquired only gradually, and by careful practice over a long period of time; forcing the matter only produces a stiff arm and a harsh tone.

Along with these studies may go the preparation of the wrist for the *legato* connections. The first thing to do, however, is to get the simple foundation motion, which is merely moving the wrist back and forth, with the bow in the hand, on one string. The motion should only be about two or three inches, the arm should be held in its usual positions (there is a tendency to make it cling loose to the side), and the motion done entirely by the wrist. The wrist should be so held that the hand can move up or down at will. This exercise may be practised in the middle, at the point, and at the nut of the bow, as the strength of the pupil's wrist develops. It is not a difficult bowing excepting in that the pupil will not at first be able to realize that he can move his hand without moving the arm; it is more a problem of the brain than of muscles.

With the wrist moving freely, but firmly, the exercise must be done alternating two strings, such as the D and A, and then reversing the stroke. The principle of *legato* is simply that by means of the wrist the bow is changed with so little loss of time that the stoppage of the tone production is not noticed. The motion of the wrist must be lateral and not vertical, excepting in the connection of tones on different strings, and even then the increase of motion is small. The bow should be carried as near to the end as possible by the arm, and the wrist should finish the stroke just as the arm starts down, using for that purpose a slightly circular motion. Here, again, unless the pressure is kept even the tone is apt to be broken or accented and the connecting value of the wrist motion lost. The connecting motion may be gotten fairly well when performed alone, but when coming at the end of a long and slow whole stroke is apt to be rough and irregular. It takes time to acquire anything pertaining to tone, and no effort should be made to hurry the gradual improve-

ment, for it will result only in the work having to be done over again. A good tone is not a matter of so many hours of work, but is rather the development of a conception of tone and the training of the muscles. So far as individuality of tone goes, *that* is a matter which rests with the pupil's own individuality, not with the teacher and his methods.

V

In a previous section in this article, I took occasion to mention, in passing, that correct intonation in the positions depend largely on transferring the shape of the hand in the first position to the higher portions of the fingerboard. This is absolutely true, but, in a deeper consideration of the matter, there are many other things to be mentioned in detail. Every teacher has had the problem presented by the pupil who plays in tune in the first position but who, when his left hand is shifted higher, produces tones that are excruciatingly off-pitch. More than that, every teacher has met with the problem of *how* to get to the higher positions, the latter being even harder to solve than the former.

So far as the second and third positions are concerned, the hand remains absolutely fixed. The relationship of thumb and fingers has already been established and the only exertion should be in keeping that relationship intact. Especially should the thumb be watched carefully, and made to keep its already determined place.

In using the second position, there is, of course, no means of determining the exact place of the hand, and this can only be found out by the pupil's gradually developing a sense of location through much exact placing. The tendency is to bend the wrist out too much, a tendency that is apt to make the third position playing

out of tune because the hand thus reaches up too far. On the other hand, if the pupil bends his wrist in, the tones of the third position will be flat. Among very young pupils the wrist is easily fatigued and is rested against the violin while the hand is in the second position. This easily becomes a habit and must be at once combated.

When the pupil attempts to take the third position, see that the hand is kept in exactly the same form as for the two previous positions, and then let it strike the body of the violin naturally. No two hands are alike, and, after many trials with recalcitrant pupils, I soon gave up the idea of trying to make the hand approach the violin as mine did.

With the upper positions there is but one rule: Keep the fingers in the same relative position to the string as in other positions. The important factor in this case is the thumb. If it is of normal length it maintains a slight hold on the body of the violin even in the highest positions, but if it is short then it must, of necessity, relax its hold. The thumb must only serve as a guide to the hand; it must never hamper it or cause the fingers to assume any other angle than the one first taken. The observance of this rule, no matter what it causes the thumb to do, will make the position of the hand on the upper fingerboard correct and will enable the pupil to play in tune. Like all other difficult technical things on the violin this rule sounds simple but is hard to carry out.

Its observance is made more possible by a series of shifting exercises which I have found most valuable. I had long noticed that many of my pupils could not get from position to position with ease, and was myself bothered when I had a long and rapid shift to make, so I spent one entire summer in experiments. I speedily determined that the trouble was in the clinging of

the thumb. To remedy this I devised the following exercise:

Place the first finger on A-natural on the G string, take thumb from the neck of the violin and, holding the violin firmly with the chin, shift to B-flat. Repeat from A to B, C, C-sharp, D, etc., etc. Shifts from the half-step to those encompassing several positions were made, and each one was played until it was exactly right, even if it took several days' work. After some practice I was able to shift with freedom and exactness to any tone on any of the strings (having practised on all strings and with all fingers). I then took up three-octave scales and exercises with the thumb removed. It was hard work, but at the end of three months I could play practically anything with the thumb out of position. After this I replaced the thumb and at once found that shifting to any position was easy and that the hand had gained greatly in freedom and precision. It was a hard road, but the results justified the trouble.

With many of the pupils the chief trouble seems to be a wrong idea as to the method of shifting. The rule is (and it should be very seldom violated), to slide the finger that is being left, and not the one that is to be played. For example: If playing B on the A string followed by F-sharp on the same string, third position, the correct shifting is to slide the first finger and place the third when the new position has been reached, and not before. In descending, the reverse is true.

However, many pupils make too much use of the slide in the shifting. The hand should, as a rule, be moved from the lower to the upper and *vice versa,* as rapidly as possible, and with as little of the shift audible as possible. In no case should the finger just played be removed from the string before the hand has reached the position that is to be taken, for the finger

that is being left must be used as a sort of support for the hand in its movement and as a connecting link tonally.

It has been my practice to give exercises in the second and third positions before any shifting has been demanded, and I believe that it is a good practice to accustom the hand to its new position before making it shift to it.

VI

Frankly speaking, the most difficult problems I have met with in my teaching of the violin have been those which arose through the teaching of children. The teacher with the most human characteristics, the one who can sympathize with and understand the child, who can hold the child's interest, will be the one who has the greatest success.

I think that I learned this lesson with one child, a girl who was not more than eight, had not been strong, and could not focus her attention for any length of time on one subject.

The child was of a sensitive nature and my first effort was to gain her confidence. I did not devise a special system of technique for this pupil, for, after all, the fundamental ideas and exercises are the same for nearly every pupil; but I did use my wits in the ways in which I introduced technical subjects. The first lessons were short and were really nothing but practice hours with the supervision of the teacher. In place of one a week, a short one was given every day. This allowed the teacher to supervise all practice, so that no bad habits were taken up, and enabled the pupil and master to learn to know each other better.

As the lessons went on I found that there was a limit to the child mind. The bowing could be developed just so far and then it stopped; while it would

get no worse it did not improve. In such a case I immediately began the training of the fingers of the left hand, neglecting the bowing for three or four weeks. Bad bowing habits were developed, and the tone seemed to grow worse with each lesson, but the brain was getting a rest, a chance to view the bowing from a different angle. When I again took up the question of bowing I found it easy to correct the bad habits of three or four weeks and also easy to advance beyond the point where the trouble had occurred. After I had proved this to my satisfaction I made it a habit in the teaching of children, to develop as far as possible a certain bowing or fingering, alternating periods of activity and rest. The result was that I got a maximum of work at a minimum of effort, besides keeping the child always interested.

The child, however, demands something more than technique to interest him. This I found in the many pieces which I assigned. I know that some teachers insist that no pieces be given until the pupil has reached a certain point in technical development, and I hold the same opinion as far as older pupils, or pupils who seem suited to such heroic treatment, are concerned; but with the children I use the piece as a reward for good work, and as something which adds the necessary interest. One will often find that the pupil reaches a certain point in his technique and then, as athletes say, "goes stale"; *then* is the time to stop work on technique and study pieces. In the beginning I found it advisable to stop work every few weeks and devote two or three lessons to pieces. The interest was greatly increased if these pieces had names, for they stimulated the imagination and added zest to the playing.

Even the very first bowings were made the occasion of pieces. Such things as the "Happy Jack" tunes for open strings only, and with excellent piano accom-

paniments, furnished just the right sort of relaxation; and I never had a pupil who did not immediately ask as soon as he could play these "when he could have a piece with fingering?" The piece with fingering came just as the pupil began to get into a rut and imagine he would never have one. These fingering pieces I made as easy as possible (no fourth finger, simple bowing, easy keys, etc.), and encouraged the pupil by calling attention to how well he was playing. It is always wise to keep the technical equipment ahead of the pieces given, else the pupil becomes discouraged.

With two children in the same family it is always easy to keep the interest aroused. The sense of competition is most valuable, but the adoption of ensemble work is still more valuable. With the beginning of the duet playing interest in the violin lessons is assured.

If possible, I always organize a string quartet, using four, eight, twelve, sixteen violins, as many as I have, dividing them evenly over the parts. If the pupils are all elementary I arrange simple pieces for them. For example, an advanced student or students can play the melody of Handel's "Largo" and even the youngest ones can play a simple four part arrangement of the accompaniment. Dozens of the most pleasing violin melodies can be arranged in this way. While it will mean work for the teacher it will more than repay him by the increased amount of work which the pupils do because of their greater interest.

My experience has been that an honest, conscientious effort to interest children, a desire to enter into their lives, not as a master, but as a friend, will make the teacher more of a human being and less of a machine. After all, the teacher's problems are human problems; the one who fails to understand human nature, who fails to diagnose the man as well as his technique, is not a teacher in the true sense of the word.

VIOLIN STUDY

By Arthur Hartmann

SO much has been written on "technique" that it is absurd to add more. To state my views briefly: Technique is the first requisite toward forming the artist—complete; and with this I have said all I consider worth while.

Wherein lies the true test of musicianship—in a slow piece by Mozart, or in a *Perpetual Motion* by Paganini?

You see a great virtuoso billed. You go. He dazzles with his box of "stunts." Two years later he is announced for another American tour. What percentage of those who have once seen his tricks go again?

The man with the mastery of the instrument, which is self-understood, who is *poetic,* is the one who ever attracts. The man with the singing, sensuous tone of infinite coloring, with the delicate touch, with thundering might; the man who is imaginative, poetic, ideal; the artist, who sings and breathes on his instrument, who makes of it a sobbing human breast—that is the man who makes people think things they have never before dreamed of, who draws them to himself through magnetism, through the love he liberates in his art. That is the artist the world worships and will go again and again to hear.

May I now be allowed to dismiss the topic of technique? What else is required to make a real artist? It takes a good, wholesome physique; a big, vital heart;

nerves of indescribable elasticity and susceptibility; unlimited mental scope, possibilities of cerebral growth, broad culture, wide sympathies, and general good-fellowship.

The more a violinist works by himself—after a certain period devoted to the acquiring of the purely mechanical, which is necessary—the narrower he gets. My reasons are too obvious to need detailed explanation. The violin is an instrument of homophonic or single-voiced character, and a man too easily succumbs to the habit of accustoming himself to listen to this one, miserable little voice.

For me, the piano is to the orchestra what the lithograph is to the oil painting. It does not reproduce the individual colors, but the general effect is there.

Therefore, in studying a new work, the violin is the last thing I resort to. I try it at the piano, playing (when I can) all three lines together. If not, then singing or carrying in my head the fiddle part, and accompanying it. Thus, from the start, one not only gets the big view of the work in question, but also learns the dynamic values. This is instanced practically in quartet playing, where the first violin so often holds tones which are subservient to the 'cello, or even to the "second fiddle."

Psychology teaches us that the mind is incapable of concentration at any one time longer than twenty minutes or so. That is to say, there is a momentary wavering after that. How few students realize this! When one notes that it takes the slightest effort to concentrate, drop the work, open the windows wide, and inhale slowly. (I, personally, when at home, have the windows in my workshop open day and night, from one January first to the next.)

Or, better still, as Haeckel advocates: Open the windows (shut the mouth), and reach and reach.

Up, up, up—on your toes, your arms high over your head, your fingers stretched, reaching, reaching, reach!

Of course, students are not born. It takes a great purpose and a love for the study in hand, apart from a limitless amount of merciless self-criticism, until we have the real student, the man who knows how to *economize* time, effort, and energy.

The "mechanical repetition" has in most cases served only to deaden the faculties and incapacitate the brain for the finer and higher work.

Nay, my friend, if the thing goes badly a half dozen times in succession, the fault is in your brain—in your mental attitude. Sit down, think it over, study it out. Or, better still! Put on your hat and coat and walk ten miles! Really, with all my heart, that is the best advice I can give! Good air, good health, good ideas! Walk much, think hard, study everything —everywhere, and you'll voice with me the last sentence, that then much practice is impossible—and unnecessary.

VIOLIN PLAYING FOR WOMEN

By Alice Putnam

MUSICIANS frequently receive letters from girl violinists, asking whether it would be advisable for them to go to college and prepare for school teaching, or to take up music as a profession. It is obviously impossible to answer such a question without knowing the individual girl, but in order to help girls to decide this question for themselves it is proposed to discuss the life of a professional violinist, and see of what its advantages and disadvantages consist.

There are four ways of earning a living with the violin—teaching, solo playing, trio or quartet work, and playing in an orchestra.

A girl's success as a violin teacher depends entirely on her ability to make friends and to play the violin well, for unfortunately there is as yet no demand on the part of parents for pedagogical training for music teachers. A girl's pupils will be mainly children, as grown persons usually prefer to study with men who have achieved international fame.

In large cities a girl generally goes to her pupils instead of having her pupils come to her. Many teachers prefer to do this, as studio rents, especially to musicians, are high. Also, one may charge for a lesson when one goes to the house, whether the lesson is given or not, whereas parents rarely take it pleasantly if one charges for the lesson after receiving word

to the effect that "daughter has a cold and cannot go out to-day." Private pupils are an uncertain quantity and studio rents come due inexorably once a month. Nevertheless, a good many young women prefer to pay from $30 to $60 a month for a studio rather than to spend the time and strength going to pupils' houses.

From talking with many young women who are teaching, I gather that but few earn more than $3 an hour, and very few indeed have their time all filled. And yet quite a fair living can be made by private teaching, and it has the advantage of bringing one into close and friendly relations with the pupil and often with the pupil's family. Being one's own master means hard work in building up the business, but it brings greater rewards in the end and is unquestionably far more interesting from day to day than bending to the wishes of the principal of any school.

It is more difficult to keep up a high standard of work with private teaching than in the classroom. There is not the same stimulus of rivalry and enthusiasm, nor is there a standard whereby one can measure the progress of a pupil. And it generally happens that by the time a conscientious teacher begins to reap the rewards of her labor with a certain pupil and brings him to a point where his work begins to be really artistic, that pupil is whisked off to study with some famous European violinist, as though being famous as a player guaranteed his being a good teacher for that particular pupil.

Positions as violin teacher in boarding schools are not lucrative, the salary averaging from $400 to $600 a year and board, and there are often the most ridiculous demands made of the teacher. She must not only teach the violin but she must be able to do forty other things as well, such as assisting in the piano department, teaching the banjo, guitar, theory of mu-

sic, or assisting with the English work, or even riding horseback, as one school demanded. The violin teacher must also be ready at all times to chaperon or entertain the pupils. As if any one who could do all these things could amount to anything as a violinist!

In the state universities the salaries are a little larger, but few universities will employ a woman as violin teacher, as the young men students naturally prefer to study with a man. The violin teacher is usually expected to conduct the college orchestra also, and but few women have had an opportunity to learn conducting, or make good conductors even when they know how. However, if such a position can be secured, the woman who is fond of study and the university atmosphere will find herself in as nearly an ideal position as can be imagined.

The earnings of a music teacher are often largely increased by solo playing, which brings us to the next topic of discussion.

The opportunities for solo playing are various. There are the solos in private houses which are to be had even by young players—if they dress well and are pretty. A girl must play very well indeed to obtain engagements if she is plain and awkward.

Sometimes there are solo engagements to be had in connection with men's choral society concerts, as a woman instrumentalist is supposed to add a pleasing variety to the program. There are also the large clubs, like the Union League Club of Chicago, and the woman's clubs of all large cities, which give entertainments several times a year. The Masonic entertainments often pay well, while church entertainments rarely pay at all, but many a girl has received $5 for a solo at the Sunday services.

Another way of earning a living as a soloist is to

travel with a concert company, but this is indeed hard work. The indifferent hotels of small towns, poor food, tedious train trips, and often undesirable company, make the life very unpleasant. One is often asked to play the same program over and over, as there is no opportunity for rehearsals. The only advantage to be gained in this work is in becoming accustomed to playing under all sorts of conditions and before all sorts of people. One must needs be gifted with a strong sense of humor to find fun in it after the first few days.

In order to secure engagements with a great orchestra a violinist must be already known as an artistic, sure player. No conductor will risk trying out a stranger before his public, for even the experienced are sometimes attacked by stage fright. So many players would give a good deal of money for an opportunity to appear with an orchestra, that occasions for the average young woman to earn money in this way are very rare indeed unless she has great talent. In this case the work will seek her instead of her seeking the work. In fact, to the girl with talent and perseverance all things are possible, but it takes a great deal of both before one arrives at playing with the grand orchestra.

Another and perhaps the most delightful way of earning a living with the violin is in the playing of chamber music. In this field one finds not only the most beautiful music to play, but also the most intelligent of audiences.

Engagements, like solo engagements, are to be found in clubs and private homes among friends. Also many young women find engagements for their trios or quartets in summer hotels, where they play one or two programmes a day and are free the rest of the time to amuse themselves with summer sports. Such engage-

ments are often pleasant, especially if the other members of the trio are congenial. The amount paid for work of this kind varies, with the size of the hotel, but usually runs from $10 to $15 a week and expenses, for each player.

Women's orchestras are as variable and uncertain as the stock market. Women do not yet seem to be capable of regular, sustained organization, and good conductors will rarely bother long with them. This work, even under favorable conditions, does not pay very well for women. Many rehearsals are needed and the pay, if any, for rehearsals is not nearly so good as that for teaching during the same length of time.

When all is said and done, a woman's success in earning a living with the violin, like any other business, depends largely on her power to make the right kind of friends and to inspire them with confidence in her. Women who are willing to put their profession first in their thoughts and lives, and make everything else, even home, secondary, usually succeed. But as a rule a girl only takes up a profession as a temporary thing, to fill up time until she marries. There are hundreds and hundreds of girls who, though they learn to play quite well, are never heard from professionally. But if a woman is willing to be thorough, to work hard, and if she is gifted with a good ear, a good memory, a naturally flexible hand, and an artistic temperament, she will find no more pleasant or profitable way to earn a living than with the violin.

THE ART OF SINGING

By Arthur Elson

IT is only the most gifted of mortals who can sing naturally. A Patti could go on the concert stage while still a child, and a Melba could indulge in trills and runs while at the work of her girlhood; but the average mortal, like the Vox Humana stop of most organs, is very likely to begin by emitting sounds that remind one of a goat in distress. "Practice makes perfect," however, and the most unpromising voices have at times been schooled and trained to win great artistic successes.

There was a time when printed methods of singing were held of little value. Cirillo, in a published "Lecture" on singing, mentions an early opinion that "The crowd of methods . . . would be for the art of singing so many tongues, so many dialects, which would cause in a short time another Tower of Babel, a chaos of ideas, of principles, of rules, of hobbies." Cirillo himself learned by imitation, which, with oral direction, was the old method of teaching. He studied with a pupil of Crescentini, the latter being famous as the teacher of the great Lablache.

We have now, however, emerged from the period of confusion that came with the earlier printed methods, and have arrived at a time when there are a number of excellent books on singing. These books agree on most of the important points, and whenever

they differ from one another they usually give reasons; so that singing may now be understood, at least, from the printed page. A teacher is still necessary, as only the most gifted of students can judge the results of his own practice and the accuracy of his methods. But the directions given by the best books on singing are of the utmost value; and a condensed account of them, as given here, should prove useful to many.

There are three distinct parts of the human anatomy which are used in the production of tone. First there are the lungs, which supply breath by the aid of the diaphragm and the rib-muscles. Then there is the larynx, at the head of the wind-pipe, the larynx being that part of the throat which contains the vocal cords and their supporting cartilages. Then there are the mouth and nose, which govern the quality of the tone.

Breathing

The lungs consist of soft and spongy masses of tissue, which allow air to flow into them when they are distended. This distention may be brought about in several ways—by the diaphragm, the intercostal (rib) muscles, and to some extent by the collar-bone and shoulder-blades.

The diaphragm is a large muscle extending across the base of the lungs, in the form of an arch. When the muscle is contracted, this rather flat arch is pulled down and brought nearer to a straight line. The elastic lung-tissues are extended downward by this means, and air rushes into them to fill the enlarged cavities. When the diaphragm is relaxed, it extends upward into its more arched position. This allows the lung tissues to contract to their normal size, and expel the air that was taken in when they were

stretched. The lungs, however, are never completely empty of air. The diaphragm can also push upward.

The rib-muscles come into play when the breathing is done by throwing out the front part of the chest. This motion of the breast-bone carries the ribs up with it, producing an effect somewhat like a sidewise expansion of a barrel with oblique hoops. The air then rushes in to fill the extra lung-space. The muscles are then relaxed, and the rib-muscles, which were distended in the process, pull the ribs more together and obliquely downward, causing the air to be expelled.

The lungs may also be partly inflated by the upward movement of the collar-bone. They may also be inflated by a distention of the back muscles below the shoulder-blades.

The lungs are thus like two halves of an oval barrel, which may be enlarged from below, above, in front, or behind, or even in different ways at the same time. When the lungs contract to their normal, or deflated, state, they expel the air through many small tubes that unite into larger and larger tubes, until finally two large "bronchial tubes," one from each lung, unite to form the trachea, or wind-pipe. The latter is an elastic affair consisting of nearly complete rings of cartilage united by other tissue. This gives free play to the larynx, which is at the top of the trachea.

Which is the best way to breathe? This important question has been answered in different ways. Some adhere to the idea that the diaphragm must do all the work, while others say that the back muscles should be wholly or largely responsible for the inspiration, or taking in of breath. A discussion of these two methods will be in order.

The diaphragm, from its size and position, is of paramount importance to the human frame. It not

only governs the lungs, but also regulates the motion of the abdomen and the important organs situated below it. A well-developed diaphragm, therefore, is necessary for the sake of good health as well as good singing. If one will lie flat on his back and breathe slowly, he will at once notice that the diaphragm governs the internal motions of practically the entire torso. He will also perceive that breathing from the diaphragm is natural and effective, and fills the lungs with much more air than is obtained by upper rib or collar-bone breathing.

Deep breathing, therefore, is to be cultivated most persistently, as an aid to health. It is also an aid to vocal strength, for the expulsion of air from the lungs in singing is always caused by the push of the diaphragm. No matter if the air is taken into the lungs by other methods, the burden of expelling it in singing is shifted to the "midriff," as the diaphragm is popularly called. It follows, then, that exercises tending to strengthen the diaphragm are always beneficial for the singer.

The heroic sopranos and burly tenors of dramatic opera usually have the power that comes with a fully developed physique. Their diaphragms have been so strengthened by the necessity of moving large weights in breathing that these singers are easily able to show vocal power, if nothing else. One would not always recommend the late, but frequent, suppers by which some artists increase their weight; but it is true, nevertheless, that a certain amount of weight gives increased power. The present writer remembers an illustration of this in the case of Mary Garden. When the famous manager Hammerstein brought her to Boston in 1909, she charmed by effective and intelligent acting, as well as by her creation of new rôles; but her voice was not especially strong, and was some-

what colorless. She was then rather thin. Later on, when she returned to Boston to sing in the local opera company, her size had increased noticeably; and her voice had changed in consequence, having become full, rich and sympathetic, and wholly different from the unconvincing affair of two years before. Sometimes overuse or old age injures a voice at the time when a singer's figure develops; yet all other things being equal, increasing weight gives increasing power, up to a certain point, because of the enforced development of the diaphragm.

But one does not need to grow fat in order to strengthen the diaphragm. Exercise will help the cause in a much safer way than late revels or nocturnal pilgrimages to the shrine of Lucullus. Much has been written about the hygienic precautions that singers must observe in the way of diet and other matters; but comparatively little has been set down about the value of athletic exercise. The pianist must keep his fingers whole, and therefore may not cultivate the acquaintance of the festive and popular baseball. The violinist needs to keep his left hand in the most perfect and supple condition, so that even the pursuit of the elusive golf-ball might be fraught with danger for him. But the singer does not need to hesitate or fear any injury from exercise. What he wants is a strong diaphragm and well-developed chest-muscles; and he may go after them in almost any way that he pleases. It is not possible, or even advisable, for every conservatory to have a ball-field and a golf-links attached to it; but a tennis court is a more convenient affair. The beneficial effect of tennis in developing the chest and diaphragm is worth investigating. At present most books do not suggest anything of a more strenuous nature than walks in the open air.

For the development and control of the diaphragm,

and incidentally the other chest muscles, actual breathing exercises are decidedly necessary. These may be practised several times a day, for a few minutes each time.

The first of these consists in drawing a full breath, which brings into the lungs many times the amount of air that is used in an ordinary breath. Draw down the diaphragm gradually, but fully, and supplement this by raising the chest to take in still further air after the base of the lungs is completely expanded. Hold the lungs full for about half a second, and then exhale the air naturally. Repeat this several times at intervals, taking a number of ordinary breaths between each full one so as not to tire the muscles.

Another breathing exercise consists in taking a full breath and holding it from five to ten seconds; resting between repetitions, and exhaling always before the holding of the breath becomes a severe strain. Still another exercise consists of exhaling naturally and holding the lungs in an exhaled state for some seconds before drawing another breath. With these goes the practice of a sudden and rapid inhalation, such as would be used between notes in actual singing. The latter may be practised with the diaphragm, but should also be done with the back muscles, as described below. Breathing from the diaphragm should be made into a habit, which will continue through both waking and sleeping hours. As much fresh air as possible is advisable, not only for general health, but for the good result that such health will have on the tone-producing apparatus.

In practising the quick inhaling that goes with singing, it will be seen that the use of the diaphragm alone will bring about a conscious effort, and a general movement of the body. In singing, however, it is desirable to be able to inhale with as little effort as

possible, but with great speed. For this the back muscles should be brought into play. As the lungs are narrow in proportion to their height, it will be seen that an extension backward will cause a greater increase of space than a downward extension of the same length. Strength of the diaphragm is needed for power and control in expelling the air while singing; but for drawing a quick breath with a minimum of effort, the back breathing will be found most effective, the lower ribs expanding as the back draws away from them. We do not use these muscles ordinarily, but it will be found that they can be easily called into employment. After the breath is taken, the burden of pressure is shifted to the diaphragm; but it will be found that such a shift from the back is much easier than the shift needed in chest or collar-bone breathing. The diaphragm is not to be prevented from moving, but it may be contracted gradually during and just after the inhalation. The best singers show little bodily motion during breathing; it is said of Farinelli that no one in his audiences could tell when he breathed. This ease is attained through the use of the back muscles, in partial combination with the diaphragm. There is no raising of the neck, as in frontal breathing, but a spreading of the shoulder-blades and a slight straightening of the hollow in the back. One should feel as if he were filling the lungs first of all at the back, from the lower end of the shoulder-blades downward; and as soon as this is accomplished, the diaphragm will begin to contract at the back, and complete its work with much less violence than if it were employed alone. The shoulder-blades are not lifted, but may swing backward and upward a little as if pivoted on their upper ends. This gives an easy method of quick inhalation, and avoids the needless contortions that sometimes amuse an audience.

Do not forget, however, to stand straight. One should not be so erect as to "fall over backward," but the breath cannot be very fully drawn from a stooping posture. In opera, where the action sometimes necessitates an awkward position, the singer may feel at liberty to vary the directions to suit his case, and draw his breath by whatever method seems best at the time. But the ease of deep back-breathing may be seen if one will inhale while sitting down and leaning far forward.

Breathing through the nose is another habit that should be cultivated permanently. As the nasal cavities cause the air to circulate in such a way that it is freed and filtered from dust, this habit is demanded by ordinary hygiene. But it is true also that the nose plays an important part in giving resonance to a singer's tones; so it should be kept in good working order for this reason also. The mouth should be used only in singing, speaking, or breathing exercises, nasal breathing being especially in order during the process of eating.

The question of proper breathing has caused much difference of opinion. Dr. Fillebrown ("Resonance in Singing and Speaking") shows by the example of sleeping infants that a union of some abdominal descent with an expansion of the lower ribs is the normal way of breathing. In singing, a pure abdominal style of breathing was recommended for many years. From 1855 on many teachers adopted it. But Lamperti and others refused to follow this idea implicitly, and held that below the belt the abdominal wall should not be pushed forward in the act of taking breath. Some hold that in drawing breath properly for singing the abdominal wall should actually be pulled in; but it is best not to make this a conscious effort. Jean de Reszke stated that the abdominal wall

should be retracted in its lower part only, the stomach following the lateral expansion of the lower ribs.

The inferior costal (lower rib) breathing explained by Dr. Curtis ("Voice Building and Tone Placing") uses the principle of rotating these ribs from the back, so that they enlarge the lower part of the lungs by moving from an inclined to a horizontal position. This is practically what happens when we distend the back from the shoulder-blades downward. With the upper part of the chest held in a fixed high position, the lower part may be made to swell forward, whether it is or is not accompanied by a downward motion of the diaphragm. If, instead of allowing this motion, the small of the back be moved slightly backward, the change of position in front is reduced to a minimum. As already stated, it will be found that this distention of the back will fill the lower part of the lungs, which is desirable in bringing the inhaled air where the diaphragm can act upon it quickly. While the back is being used in inhaling, however, the diaphragm need not be moved by any conscious effort.

The Larynx

At the top of the wind-pipe is the larynx, or voice-box, in which the tone is formed from the air-current that the lungs supply through the wind-pipe. The larynx consists of a number of cartilages, joined by muscles, the whole being covered by membrane and suspended from the hyoid (tongue) bone. In the larynx are the vocal cords, or bands, which regulate the pitch of the singer's tone.

The lowest portion of the larynx is the cricoid (signet-ring) cartilage. This is connected directly to the top of the wind-pipe by a circular ligament. The cricoid cartilage is shaped like a signet-ring, the back

part being wider than the front, and connected to the other cartilages by several muscles. It is connected with the thyroid cartilage by a membrane.

The thyroid cartilage, the largest in the larynx, does not form a complete ring, but is supplemented at the back by the thyro-hyoid membrane. The thyroid cartilage is shaped like two nearly square shields which are joined into one in front and face diagonally forward and outward. At each back end (i.e., on each side of the throat) this cartilage is prolonged upward in a rod-like shape, and these two rods carry the upper part of the membrane and are attached to the tongue-bone. At the upper front part of the cartilage is the epiglottis, a flexible affair that bends back during the act of swallowing and forces the food to slide over it into the gullet, or æsophagus, the tube back of the wind-pipe that leads to the stomach.

On the back of the cricoid cartilage, which projects upward between the wind-pipe and the æsophagus, is a slight hillock consisting of the two arytenoid cartilages, triangular in shape, and on top of these are the two very small Santorini cartilages. On each side of the arytenoid cartilages are the two small Wrisberg cartilages, but these do not seem of especial importance in tone-production.

The vocal cords, one on each side, are attached in front to the thyroid cartilage, near its base, and the back to the lower part of the arytenoid cartilages. The various muscles connecting the cartilages can move them so as to tighten or loosen the vocal cords at will, although the only conscious action in producing this effect is the singer's decision to strike a certain pitch. The narrow slit between the vocal cords is called the glottis, or sometimes the "chink of the glottis." The vocal cords do not actually give the vibrations, like the string of a violin, but by rapidly

opening and closing the glottis they regulate the tiny puffs that make the air-column in the throat vibrate. As sound travels at the rate of about 1,100 feet a second, it follows that the swing of one air-particle toward the next extends through a continuous line of particles at this rate, in much the same way that a billiard shot would be transmitted through a closely spaced line of billiard balls, travelling along the line as far as its force will carry, but not moving the single particles or balls out of line. Where the violin string has to set a sound-box in motion to start the air, the vocal cords simply regulate the air-puffs by their rapid opening and closing, giving as many pushes, or vibrations, per second, as are needed for the desired pitch.

Above the vocal cords is a pair of "false vocal cords," and between these two pairs are recesses, one on each side, called the Morgagni (or laryngeal) pockets. The use of these pockets and "false vocal cords" (pocket ligaments) is not clearly understood. Some have held that they are needed to check the lateral vibrations of the air, and condense the vibrating column directly upward. Others believe that they affect the quality of a tone, rendering it soft and rich. In support of the latter idea is the fact that the "false vocal cords" may be moved by muscles, altering the shape of the pockets. Still others believe that the "false vocal cords" actually help in tone-production; and they give color to their opinion by citing cases of certain diseases in which the "false vocal cords" entirely replaced the real ones below them, when the latter were out of commission. One undoubted fact about the "false vocal cords" is their secretion of the mucous moisture that is needed to keep the true vocal cords "well oiled" and in good working order. The throat may be examined in action by means of the laryngo-

scope; but these pockets are too well hidden to be discovered by any practical arrangement of the little mirrors used. The "false cords" are merely folds of the mucous membrane, and appear red. The true vocal cords have only a thin covering of this membrane, and are grayish in color, turning red only when unduly inflamed.

The Mouth and Nose

The quality of a tone is determined by the number and intensity of the overtones, or harmonics, that sound with it. If these overtones were absent, then every tone would sound alike, whether given by voice or by instruments. These overtones, as explained in the article on "Acoustics for Musicians" in this volume, are fractional vibrations. While the main, or fundamental, tone creates a series of pushes in the air at certain intervals apart, there are also series of lesser pushes that coincide with the main series, but also occur in the halves, thirds, quarters, etc., of the main series. These faint high tones that blend with the chief tone may be brought to our notice in many ways. Scraps of paper may be placed on the strings of a piano. If the student will then raise the dampers by pedal and play a fairly low note with some power, he will see that the strings of certain higher notes are set in vibration and throw off the papers. The notes that vibrate will be those corresponding to the series of overtones. Helmholtz devised a way of reinforcing single overtones, by the use of hollow receptacles called resonators. If the resonator corresponds in pitch to an overtone of any note, it will sound the overtone when the note is given.

Helmholtz made use of these resonators to deter-

mine the pitch of overtones that corresponded to different positions of the mouth. These pitches do not show in speaking or singing, as the tone is formed in the throat, and the mouth can merely reinforce certain of the overtones. But in whispering, as in whistling, the tone is formed in the mouth itself. When the different vowels are whispered, they will be seen to have very definite pitches of their own, with large intervals between them. The lowest is "oo" (as in "too"), and the highest the long "ee" of "meet." The pitches range from the F below middle C to the D over three octaves above it. So many other factors enter into tone-production that it is not advisable for song composers to write the vowels on some note related to the whispered pitch. But the service of the mouth as a resonator will be readily perceived. It reinforces certain overtones in the singer's tone, and he places it in such a position that it will strengthen the right ones to produce the vowel that he is singing. All pronunciation of vowels, then, is a reinforcing of certain overtones by the mouth. As the mouth is under full muscular control, it will be found that the same vowel may be produced by several different mouth-positions; and the singer must use the one that gives the best tone.

The nose, unlike the mouth, may not be freely moved, and the nasal cavities are practically unchanged in shape during singing. They should be kept open, however, for they add resonance to the faint high overtones without which a tone is comparatively dull. It is a fact that a tone quality which seems a little too nasal to the singer himself will appear perfectly normal and duly brilliant when it reaches the ears of the audience. This is because the nasal resonance, being nearest to the ear and reaching it directly through the Eustachian tube, sounds louder to the

singer than it really is, in comparison with the other elements of the tone.

Tone-Production

We are now able to follow the physical career of a tone from beginning to end, with some degree of understanding.

First of all, the singer starts to take breath. He may do this by the front part of the diaphragm, perhaps; but if he is already singing he will find it easier to distend the back from the shoulder-blades down, spread the lower ribs, and contract the diaphragm at the back rather than in front. Air then rushes in to fill the expanded lung-cavities.

The diaphragm then relaxes, as if the air were to be exhaled. But meanwhile the crico-thyroid and crico-arytenoid muscles have been drawing the thyroid and arytenoid cartilages apart, stretching the vocal cords until they come together and practically close the glottis. The breath now cannot escape except slowly; so the diaphragm, instead of merely relaxing upward into its arched form, begins to push its way upward, and exert a pressure on the air in the lungs.

The vocal cords then swing sidewise, opening and nearly closing the chink of the glottis in rapid alternation—over 250 openings a second for middle C. Each opening causes a slight augmentation in the puff of air-particles, the augmented puffs being transmitted at the rate of about 1,100 feet per second. With the vibration rate of middle C, it will be seen that the impulse from each opening has travelled out of the mouth and about four feet into the surrounding air before the next impulse comes from the vocal cords. In passing through the mouth and nose, these puffs have been so influenced that certain of the smaller

puffs, into which the larger ones subdivide, are reinforced in power, and a certain vowel of one special tone-color is sounded.

To stop the tone, the glottis may be held closed, as if preparing for another tone in a series of detached notes; or it may be widely opened by the entire release of tension on the muscles in the larynx, in which case the singing will stop, the diaphragm cease its upward pressure, and ordinary breathing ensue. It is also possible to have the glottis open and the larynx relaxed between tones, in which case the diaphragm exerts itself to hold the lungs still and prevent their contraction. In fact, the diaphragm may relax a little in its upward push between tones, even if the glottis is kept closed to imprison the breath, resuming its push for the next tone. This is a very complicated description for such a simple action as the production of a tone. But the ease and simplicity of the action is what renders the human race able to indulge in speech and song. The breath is forced out by a *relaxing* of the diaphragm, and only a slight added push is needed to aid the involuntary contracting of the lungs in producing a tone. If the diaphragm and lungs worked "the other way round," and the expulsion of air were not aided by the contraction and the muscular relaxation, speaking and singing would demand great effort, and mankind would probably use only the few cries of animals, if not remaining as silent as the proverbial oyster. The flexibility of the mouth and cheeks, so noticeable in the human race, enables it to vary its sounds, too, in a way that animals cannot hope to approach. The present writer once heard a famous "talking dog," and found the animal able to startle audiences by the clearness with which it could pronounce certain words; but the eight or ten words used always contained the vowel sound

"oo," as in the Russian word "rouble." The dog's consonants were limited, too. He could manage R very well, also B, K, M, and some other letters after a fashion; but even in his limited range he could not show the clearness that human beings can give to their consonants.

Registers

The term register in music is often used to denote a part of the compass of a voice or instrument, as "upper register," "lower register," and so on. But in vocal work it is used in a more important way to designate the two kinds of tones that may be formed most naturally in the throat. These are called the chest and the head register. They are also called, more simply, chest tones and head tones. Some object to the last adjective, and prefer to speak of falsetto tones; but the term "head tones" is now usual, and is convenient enough for use, even if all tones are really formed in the throat.

Dr. H. H. Curtis (in "Voice Building and Tone Placing") gives an account of the number of registers formerly used by various teachers. As with the breathing directions, it is apparent that each teacher could adopt the system that pleased him best. Garcia divided the voice into three main registers, the chest, falsetto, and head. All three were present in both men and women, the latter having a greater range of head tones. Garcia divided the chest and head registers still further into upper and lower sections. Other teachers either used different names for the same divisions, or adopted other divisions entirely, so that confusion existed for many years. It is only fair to Garcia, however, to state that he was the best teacher of his day, and to add that he wisely re-

frained from troubling the pupil with technical terms and lectures on the anatomy of the throat. To-day the good teacher will do the same, telling and showing the pupil at first how he should sing. The knowledge of the larynx and the mechanism of the vocal cords is not to be despised; but it should not be made into a fetish. Too many mediocre teachers talk learnedly of the crico-thyroid and crico-arytenoid muscles in order to impress a pupil, when they would do better by correcting the student's faults in simple terms, not forgetting to give him full praise for his good points. A remark here and there during the lessons will bring gradual enlightenment about the tonal mechanism. If it has been outlined in these pages, that is merely because the written word is for reference, while the student's chief efforts will be centred on practice.

There is a great difference in the action of the larynx for head or chest tones. The latter are the normal deep tones with which we speak, or the loud ones that we use in shouting. If one starts a scale in the chest tones, and continues it upward as far as possible, he will notice a gradually increasing strain in his throat. If he will put his hand against the thyroid cartilage, just below the Adam's apple, he will find that there is a physical rise of part of the larynx as the pitch rises. By means of the laryngoscope, it has been found that in chest tones the vocal cords vibrate at full length, and for higher pitch (which is merely increased vibration-rate) a greater tension is necessary. The rising motion noticed in the front of the larynx is what causes this increased tension; and this motion is also responsible for the tiring of unskilled or badly trained singers. Yet there are many who have won success by the chest register alone, in spite of the fact that its use implies a maximum of effort. Dr. Curtis, quoting Sir Morell Mackenzie, the

eminent English laryngologist, states that the latter found sopranos depending largely on chest tones, even in such famous cases as Nilsson and Albani, while contraltos use the head register almost wholly for their high notes. Tenors used head tones much more than baritones or bassos, which is natural enough, as the head tones are most prominent in the highest part of a singer's voice. But Mackenzie wrote this in 1888, and it is pretty sure that by now a far larger proportion of singers make use of the valuable head tones.

In the head tones, according to many assertions, only the edges of the vocal cords vibrate. But investigation shows this idea unfounded. Oertel, of Munich, used an instrument called the stroboscope to view the motions of the vocal cords. The stroboscope is simply a revolving disc, with holes in it through which the observer may watch a vibrating body. In violin music, for instance, the string vibrates too quickly for the eye to follow it unaided. Now, if the rotating disk is used, and timed so that a fresh opening passes the eye after one or more complete vibrations, the string will be seen through each hole in the same position, *i.e.*, just starting a vibration. Now, if the disk is slowed down very slightly, each hole will show the string a trifle farther advanced in its vibration-period than when seen through the preceding hole. Thus the string will seem to vibrate with extreme slowness, each hole in the disk allowing it to be seen in a more and more advanced position. Oertel used the stroboscope in connection with the mirrors of the laryngoscope, which show the throat in action; and he was thus able to follow in utmost detail the motion of the vocal cords during singing. These cords are not entirely like free strings, but are attached to membranes on their outer edges, the inner edges forming the opening of the glottis. Oertel found that in head

tones the vocal cords did not vibrate from end to end, but seemed to divide into segments. But the whole cords were vibrating in these sections, and not merely the free edges. Instead of vibrating like strings extending from the front to the back of the larynx, they vibrated more like flat bars extending out from the sides of the throat and free in the middle.

The singer does not go through any complicated mental process to influence his vocal cords. They act automatically in response to certain muscular motions, so slight that the only conscious action of the singer is to give a tone of the required pitch. This is as it should be, and tone production should be kept as natural and as little self-conscious as possible. But the student must learn at once how to make head tones. The best way is to begin by humming through the nose, on a rather high note. There must be no muscular effort whatever, and the entire throat is to be kept relaxed. While humming, open the mouth gradually, and it will be seen that the tone retains its soft, mellow quality. This shows that the mellowness is obtained in the throat, and is not due wholly to the nose. The ease of this method of tone production is very striking, and will be noticed at once. The student will see also that this method does not need any violent effort to raise the pitch, such as was found necessary in the chest tones. If the head tone does not come easily at first, when the mouth is opened, it is merely because the student has acquired the habit of exerting his throat muscles too much in speaking or singing. The present writer was told by his teacher (Clarence B. Shirley, of the New England Conservatory) that such involuntary tendency to undesired muscular effort could be counteracted by holding the lips firm. If the motor nerves are so officious that they insist on stimulating some muscle, whether we

wish them to or not, the holding of the mouth in a firm position will distract their attention from the throat muscles, and allow the latter to remain relaxed.

Having found out how much easier head tones are than chest tones, at least in the matter of muscular effort demanded, the student must learn to blend the two registers. The old idea seemed to insist on the fact that the lower tones must be pure chest tones, and the upper ones pure head quality. That, however, would be an undesirable result in some ways, although not an impossible one. At present the student is taught that every note he sings should be made of head and chest quality blended together in different proportions, the chest quality predominating in the lower notes, and the head quality in the higher ones. This is a most excellent object for the student to attain. After he has become master of his voice, and is able to vary the proportions of head and chest quality in tones of the same pitch, he may then sing as he pleases, using pure chest tones as much as he wishes. It is probable that absolutely pure head tones are not found within the ordinary compass of the voice, as the bar-like vibrations of the vocal cords may cause some amount of lengthwise vibration at the same time. When we bring the head tones down to a low pitch, we can see that the chest quality appears with some prominence, even though we may be singing wholly by the head-tone method. This by-product of chest quality added to head tones grows less as the pitch grows higher, but it is present to a noticeable extent in all but the highest tones. The actual falsetto notes, or thin piping tones entirely above the ordinary compass of the voice, have no chest quality in their make-up.

The chief two benefits that result from the acquisition of the head register are ease in singing and flexibility of voice. The former point is admitted at once

by all who were trained in the old method of struggling for high notes in the chest register. When they changed to the use of the head register, as very many did, they found they could do easily an amount of work that would have been impossible with their former method. It is also true that the proper use and blending of the head register with the chest tones will enable many singers to extend their compass noticeably upward.

In the matter of flexibility, the operatic stage offers many instances of the value of head tones. Lablache, greatest of bassos, had a most powerful voice, but he could also make it most delicate. So heavy in person that he would break through the floor of any ordinary cab (he had to have a special one of his own), he could sing with a most bird-like softness and ease whenever he wished. Once, after a soprano had been rehearsing a florid Italian aria, Lablache imitated her in his lower compass, following every trill and run and embellishment with the most perfect accuracy. A more recent example of the flexible style due to the use of some head quality in bass tones is found in Pol Plançon, of Metropolitan Opera fame.

Attack

By attack is meant the starting of a tone. A clean-cut attack is necessary in good singing, and this point will be mentioned again in the treatment of vocalizes, or exercises in singing. Here, however, the dangers of incorrect use of attack will be described.

The French teachers for a long time employed the term *coup de glotte,* or "stroke of the glottis," as a synonym for attack, although in some cases the words had other meanings. This stroke of the glottis occurs as a sort of explosion that starts a tone. It allows

the tone to begin with a sudden emphatic outburst of sound; but its continued use is decidedly bad for the vocal cords.

There need really be no shock, or blow, or stroke, when a tone is begun. To hold the glottis closed, keeping the breath in by this means until it bursts forth with increased pressure and separates the vocal cords from a strained position before starting them in vibration, means that too much work is placed on these cords, and that they will soon be worn out. Dr. Wesley Mills calls the *coup de glotte* the "synonym of nearly all that is bad in voice-production."

There is another method of attack and tone-production that errs in the reverse direction. If the vocal cords are brought too much in contact for the *coup de glotte,* they are also in some cases kept too far apart. When we breathe without uttering speech or song, they rest some distance apart, and allow the free passage of the breath. But it is possible to give tones that are "breathy," and let too much air escape from the lungs. All stages are found here, from the sigh that is nearly all breath to the tone which allows only a slight amount of air to escape needlessly.

Dr. Curtis describes the troubles resulting from both systems of singing. In the first the vocal cords are apt to swell toward each other, partially closing the glottis; or actual nodules (bunches) form on the cords. In the case of too breathy tones, the cords grow apart from each other, leaving a curved opening through which too much air will always escape. Normally the vocal cords should have their inner edges parallel, and never absolutely close, but govern the tone by approaching and receding from each other during vibration.

Dr. Curtis also gives an amusing instance of the curing of two students by adoption of the opposite error. One pupil, worn out by the explosive "French

attack" of that time, was sent to a teacher who inculcated too breathy tones; while a pupil of the latter, troubled by the mistake of excessive breathing, was sent to the teacher who made too much use of the *coup de glotte.* In a short time each student was cured, and ready to heap abuse on his former teacher. But of course if each had kept up the new error indefinitely, it would have caused trouble in the end, while it was beneficial at first in neutralizing the former mistake.

Naturalness and ease are always good guides, especially in avoiding the too explosive style. In that, however, the error may be readily corrected by beginning each note with a slight aspiration, as if the letter H were to be prefixed to each phrase after drawing in the breath. The H is to be made very short, and imperceptible to the hearers. This method of procedure will give the student a clean and easy attack, especially for head tones. The "stroke of the glottis" will be wholly avoided, and if the student's tones are too breathy, he will find that effort will gradually enable him to hold back the extra breath and use only what is needed for the tone. The breath should be controlled from the diaphragm. In avoiding the *coup de glotte,* the student will find that he can make his preliminary H shorter and shorter, until he has learned to keep the glottis open without any aspirating, and start the breath from the diaphragm instead of beginning by opening a closed larynx. When students begin to practice singing, their vocal cords are generally normal; and if they will make it a point to avoid the explosive style from the start, and at the same time to see that their tones are kept full with as little breath as possible, they will progress properly, and gain a clean-cut attack.

For proper attack, the so-called high-chest breath-

ing is usually advised. The actual breathing is done in the lower part of the lungs, as is proper; but the chest is kept stationary in a fairly high position from the first. This will keep the lungs in a somewhat tense condition, so that comparatively little effort is needed to inflate them; and it will also keep the larynx constantly ready for the attack. If the upper part of the chest is to be swayed about indiscriminately, a special effort will be found necessary after each breath to bring the larynx into proper position. The use of a fixed high-chest position does away with the need for this effort.

Absolute rest will cure almost any inflammation of the vocal cords; but change of exercise will often produce the same result in a shorter time. Head tones are recommended for this purpose. Dr. Curtis enumerates the usual maxims first. Sing with least possible effort, and relaxed throat and face muscles. Use as little breath as needed, and do not put any strain on the vocal cords. Resonate the tone fully in the mouth and nose. Keep in a healthy condition, so that the tissues and membranes used in singing will reflect the general health. Another point, which applies always, is the fact that the tongue should be kept low, especially at the back, and the soft palate relaxed. The cavity at the top of the throat, called the pharynx, is usually in a relaxed state, but sometimes the soft palate is too likely to grow rigid. This must be avoided by conscious care, as much as possible, and the act of swallowing a few times will help to prevent the undesirable stiffness. The tongue, of course, is often compelled to move upward for purposes of pronunciation, but it can be kept down in practice.

The method given for obtaining head tones is fully detailed. The pupil singer must first hum through the nose, preceding the tone by a slight puff of air. He

must then think of pronouncing the word "maw," concentrating his attention on the lips. He may then open his mouth and pronounce the word, holding the note in this way for a time, and then closing the mouth to continue in a hum as at first. When this can be done evenly, the singer may proceed to treat whole phrases in the same way. This method must have worked wonders in the days when the fatiguing chest register was in common use; but even now, in a time when the use of head tones is more widely understood, it will be found valuable.

One term that is often used by singing teachers is the focus of a tone. This term is rather overused. The actual vibrating impulses given to the air-current come from the vocal cords, and from them alone. The most that can be done after the tone comes from the larynx is to reinforce it by the resonators. With the soft palate properly relaxed, the mouth is the only place where much motion is possible. By holding the lips firm and properly opened (the teeth apart about the width of two large fingers) the tone will be made to sound clearly, and will seem to be sounding at the lips. In reality it is formed in the glottis, but it appears to be focussed at the point by which it is best resonated. The use of the word focus often gives the pupil mistaken ideas, as if the tone were a definite section of air that could be pushed around at will. A tone cannot be focussed at any point unless some other part is brought into such a shape that the vibrations seem to be felt at the point desired. Sometimes, too, the pupil is required to do imaginary focussing. In the case of head tones, some teachers make the student start by trying to focus the tone at a point halfway between the tops of the ears. It is much better to let the pupil give a clear humming tone, and tell him afterward that this sort of tone, which he is to

adopt as the head register, resonates naturally in the back of the nose, in part at least. He will not then imagine that he is singing with his cerebellum instead of his glottis. Brains are certainly useful to the singer, but they have not yet replaced the vocal cords in tone-production.

Practice

We will suppose that by now the pupil is ready to begin the practice of singing. He may, in a fit of enthusiasm, have read all about the larynx, and be on familiar terms with the crico-thyroid muscles and Morgagni pockets. This, however, is not at all necessary, and if it makes him self-conscious in singing, it is distinctly bad. But on points of method he should be sure to start right, and create good habits. If he has a teacher who understands the work properly, all that he needs to do is to follow directions faithfully, in the certainty that if any unconscious faults arise, the teacher will correct them at the next lesson. If, however, some one wants to learn a little by himself, and is unable to reach or afford a good teacher, then he will have to practise alone as best he can. The young teacher, too, is sometimes located rather "far from the madding crowd," and is perhaps unable to continue advanced work and self-development, or to hear the great singers who visit large cities on meteoric farewell tours. For such a teacher, books on singing are now of great value, as he has the technical knowledge needed to understand and apply their principles. With the beginner, however, the case is different. In the first place, the books still differ in method. But even if he is able to choose the best of these, and follow clearly the principles explained, he may still fall into faults of exaggeration or the

reverse if he tries to "go it alone." One cannot learn to sing well from books alone, though something may be done if great artists may be seen and heard as models, in concert or opera. Unless one has the brightness and judgment of a genius, as well as the patience, one will find that teachers are necessary. But where so much has been written, no excuse is needed for one more article; and a general scheme of practice will be given here. If it proves of use to some budding genius, or even to the pupil who is taking regular lessons, no apology will be needed for its presentation.

Before starting an outline of suitable exercises, a few general directions about practice will be in order. When Melba was asked how many hours a day a pupil should practise, she replied, "not hours for a beginner, but minutes." Actual practice, for even the greatest singers, should never exceed one hour. The long periods of piano and violin study have no counterpart in the singer's career, for too much practice will cause fatigue and actual injury. From forty minutes to an hour is ample for the daily work, and this must be divided into four periods of from ten to fifteen minutes each. The voice develops slowly and gradually, and cannot be forced.

Breathing exercises may be taken three or four times a day, but not at or near the time when the singing practice is taken.

Keep the nose and mouth well open, and the lips firm.

Do not sing just before or just after eating—say within half an hour before eating or one to two hours after a hearty meal.

Adopt a fixed high-chest position as much as possible.

Sing vocalises, or exercises on a pure vowel sound, for two-thirds or three-fourths of the practice time,

as they are the gymnastics that will give the voice its ultimate strength. Songs may be practised for the rest of the time while studying. Of course, when a singer's voice has been fully developed, he may have to spend much of his time learning concert selections or operatic rôles, but the beginner should stick closely to the exercises.

Memorize the exercises and songs used in practice, so that the fullest attention can be given to the process of singing.

Do not strain the voice on high or low tones, but let the compass extend itself gradually. This it will do, especially after the head register is properly managed. As the exercises are often repeated on successively higher or lower pitches, they must not be carried so high or so low that it will require noticeable effort to sing them. Faithful practice, however, will soon enable the pupil to do with ease many things that are impossible at first, and he will find that his compass will extend itself gradually by quite noticeable intervals.

Do not strain the voice by making the practice too loud. This is especially important, as loud practice will soon fatigue the voice, while practice in the fairly soft *mezzo voce* style, with the use of no more breath than is needed, will develop power and reserve force without tiring the larynx.

Practise the exercises on several of the pure vowel sounds, especially A, as in "father;" E, as in "meet;" O, without the final suggestion of "oo" that it receives in the word "open," and OO as in "mood." Be sure to avoid making them either explosive or breathy.

Give the vowels a fair amount of nasal quality, as that rounds out the tone and sounds less prominent to the audience than to the singer. Jean de Reszke said to Dr. Curtis that he had come more and more to the

idea that singing was a question of the nose entirely. This is partly because the much-needed head quality is best obtained with the nasal cavities kept open and used sufficiently.

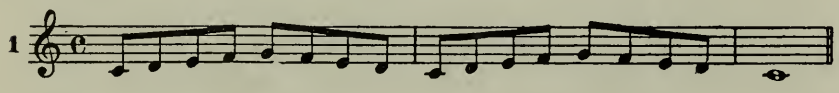
Albert B. Bach, in his book on "Musical Education and Vocal Culture," quotes the time schedule of the old Bernacchi school for singers, at Bologna. In the morning, the program included scales for 5 minutes, pause for 15; scales again for 10 minutes, pause for 15; solfeggios 15 minutes, pause 15; solfeggios again 30 minutes, and a walk in the open air. At least two hours after midday dinner the work began again: scales 10 minutes, pause 10; solfeggios 10 minutes, pause 10; solfeggios again 10 minutes, pause 10; then solfeggios 30 minutes, followed by another walk in the open air. The amount of practice was thus more than is recommended at present, but the students at the school did no other work, and in old times the exercises were in a comparatively small compass, which did not tire the voice much.

About overexertion of the voice, Bach says in the same work, "When sound is to be produced for too long a period, the mucous membranes of the larynx and the pharynx become congested with blood; the natural secretions cease; dryness, thirst, an unhealthy sense of burning, and great irritation are produced, succeeded by thorough fatigue; the voice loses its pure tone and becomes feeble; the muscles of the chest suffer pain at each inhalation." Of course such noticeable results usually appear after a severe strain, but there is also great danger of their gradual approach if the voice is at all overused in its daily work. Therefore the student must understand fully that while extra time means extra progress in such studies as French or German, added work in singing is likely to cause a distinct set-back and injury to the voice.

Vocal Exercises

When Rossini was asked what the chief requisite of the singer should be, he answered simply, "Voice." But Rossini, although he married the soprano Isabella Colbran, was not a singing teacher, and was preëminently a lazy man. Sir Charles Santley, the great English baritone, gave a much more valuable answer when he suggested "Patience." The capacity for taking pains that Carlyle calls genius is of prime importance to the singer, who must be well provided with patience to go through the long preliminary period of faithful work on monotonous exercises. If poets are born, and not made, the reverse is true of singers. Some fortunate vocal artists are endowed by nature with a voice of bird-like purity; but even these lucky individuals must travel with the rest along the straight and narrow path of tedious practice. Dramatic action, too, is not a gift, but must be thoroughly studied with competent teachers before the singer can delight the thousands who patronize the opera-houses of our great cities.

Santley advises the pupil to begin by the production of a single full tone, and then proceed by adding a second. But while a pure and good tone is a great desideratum, many beginners cannot attain it at once, and must build toward it gradually. The following simple five-note exercise, repeated on successively higher semitones, and on descending semitones after a comfortable height is reached, should form the beginner's initiation to the vocal art.



This, it will be seen, is not at all involved; but it is decidedly useful, and should form the basis of sev-

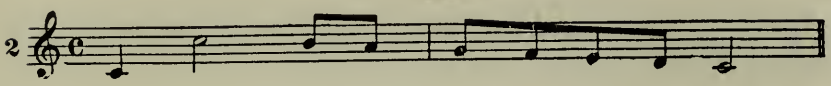
eral months of practice. More melodic exercises, and even songs, will gradually be included in the work, but out of an hour's daily practice, this exercise will take most of the time at first, and should receive some attention, even after many months of work.

Care must be taken to get the head quality right at the start. The notes may be hummed through the nose at first, preceded by the slight puff or aspiration to avoid explosive attacks. The throat muscles must be entirely relaxed, as only under that condition will the vocal cords give the desired result. The notes may then be tried with the mouth open, and the lips firmly held in position. If the soft fulness of the head tone does not come at once, keep trying until the mouth may be opened and closed without altering the quality of the tone or its method of production. Sing the syllables "la" or "ma" as an aid to starting the head tone. The A, in passing, will sound best when it is not a pure "Ah," but has some of the nasal quality of "Awe" added to it. Learn, as soon as possible, to start the head quality with open mouth, doing away with the subterfuge of coaxing a head tone by starting a hum through the nose. Gradually the head notes may be started as "Ha" instead of "La" or "Ma," and finally as a pure "Ah" without any stroke of the glottis. The vowel sound "Awe" may be used with the others in practice, even though the "Ah" receives some of its nasal quality.

Go through the exercises on "Ah" at first, and after a week or so begin to use the other vowels, "Awe," "O," "OO," and "E."

The following exercise combines the so-called octave attack with the descending scale, the latter enabling the student to continue the head quality downward from the high notes, in which it is most easily obtained.

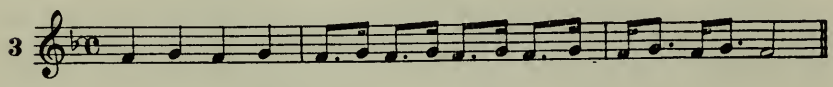
2



From its greater compass, this exercise cannot be transposed as many times as the preceding, but it may be repeated frequently.

Some teachers advise a two-note exercise with varied rhythm, for the sake of flexibility; so the following is included here.

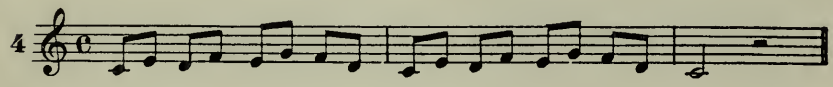
3



Intervals should be introduced gradually, very soon after the start.

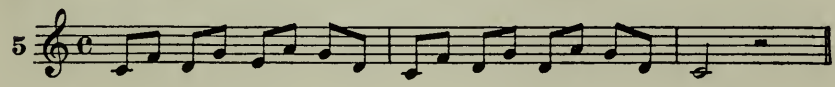
In thirds:

4



In fourths:

5



In fifths:

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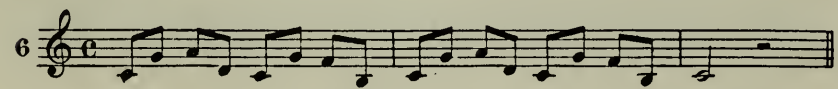
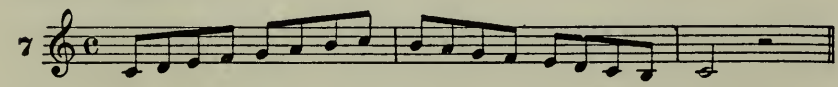


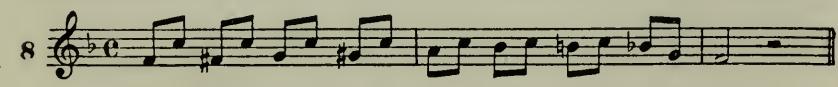
The ascending scale may now be linked to the descending scale.

7



Chromatic intervals are to be practised, as follows:

8



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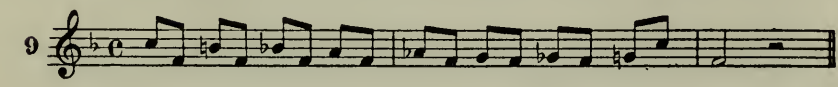
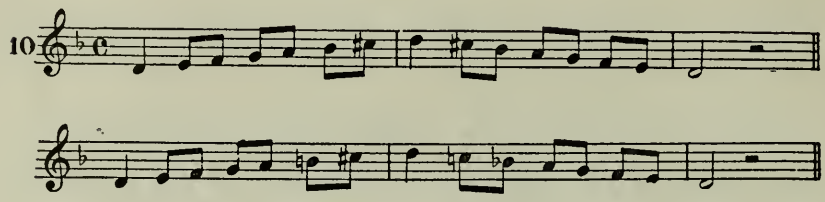
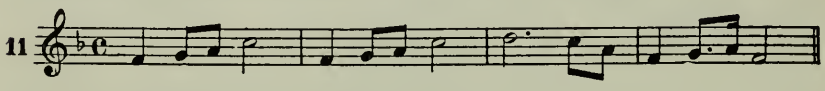


The harmonic and melodic minor scales should be included:



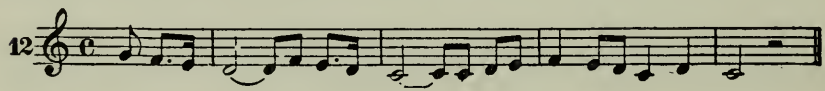
These exercises, especially the interval examples, are all directed toward the attainment of flexibility. For this purpose various sets of vocalizes have been written by famous teachers, which are more melodious in style than a simple exercise. Marzo, Concone, Panofka, Bonaldi, Vaccai, Nava, and Marchesi have written the best vocalises.

Sustained high notes must be practised.

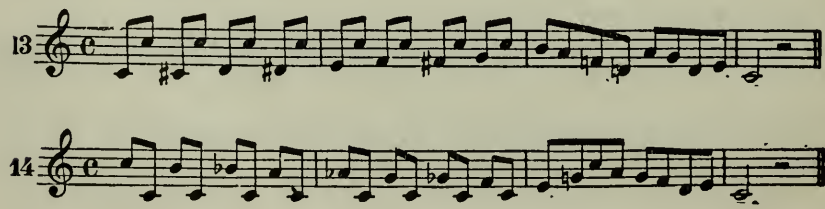


In No. 2, the holding of the high note after the octave attack has something of this character.

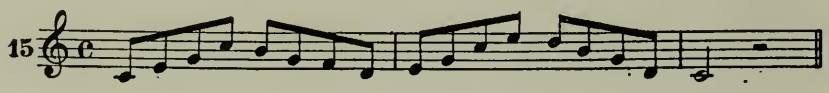
It is usually important to practise on the low notes also.



Exercises including many skips are necessary for the attainment of correct pitch. The two following extend to the octave.



Arpeggios are useful in extending the compass of the voice, as it is much easier to take a high note passingly than to sustain it.



Every long vocalise, as well as every song, is an exercise in breathing at the proper places. The points where breath is to be taken should be marked on each vocalise and song that is to be practised, even if these points are made apparent by pauses, ends of lines, or other suggestive details. The phrasing and slurring of the voice part will help as a guide. If no slurs are present, and no rests to be found near a point where breath is needed, make it a policy to breathe in the unaccented part of a measure when possible; or just before any strongly accented note; or at the start of an ascending figure; or when breath will be needed for some sustained high note. In the latter case it is often advisable to take breath a note or two before the high note, so that the latter may be approached gradually, with the larynx already in action.

Portamento

The singer's *portamento* differs wholly from that of the pianist, and is more in keeping with the actual meaning of the word. The term signifies "carrying," and the singer carries his voice over from one note to the next. It is possible to make this change slowly, and let the voice run through the intermediate pitches just as a violin string does when the player slides his finger along it while moving the bow. This slow change is not a *portamento,* but a *glissando,* or slide. In the true *portamento,* no intermediate pitch should

be apparent, but the change from one note to the next should be rapid. The chief point of the *portamento,* however, lies in the fact that the first note is carried over into the second, a trifle *before* it is time for the latter to begin. This can be practised on a single vowel, when it becomes merely an alteration of time. But if each note has a syllable (as should be the case in practice) the second syllable is pronounced in its correct time, even though the second note is anticipated during the last part of the first syllable. In ordinary *legato* work there is sometimes a very slight diminution of breath between notes. This must not occur in *portamento,* and the *timbre* (*i.e.,* quality of tone) should be kept unaltered. The change is caused entirely by the larynx, and it is not difficult to make the new pitch come on the vowel of the first syllable.

The old Italian schools claimed that without *portamento* there was no real singing, but merely a set of detached notes. Adelina Patti, one of the most gifted singers the world has ever seen, made frequent use of the *portamento,* in a most expressive and sympathetic fashion. It adds much to the effect of vocal music when properly employed, being well suited to express emotion and passion. But it should not be exaggerated or overused, or it will lose effect. A vocal sigh or sob, such as the *portamento* may become, can be made strongly dramatic; but audiences would not tolerate a singer who devoted himself or herself to unrelieved vocal lamentation.

Albert B. Bach ("Musical Education and Vocal Culture") gives the following exercise for the acquisition of *portamento.* The singer must start on a low note, swell it with a *crescendo,* and then, without a jerk, and without touching any definite intermediate note, rise to the octave and start it softly in another *crescendo.* For this exercise the breath must be used

very carefully. The exercise is to be repeated through the entire compass of the voice, as smoothly as possible. It will be found that in this exercise the voice will travel up over the octave interval in a rapid and natural fashion. The *portamento* with two syllables on two notes will also prove valuable for practice.

Expression

A sympathetic quality of tone is greatly to be desired, along with the vocal flexibility that comes from practice. This is in large part a gift of nature, but by proper care in tone-production the singer may always bring out the best that exists in his own particular voice.

An expressive style, however, is entirely a matter for the singer to develop in his work. Here, at least, he is master of his fate, and the ultimate result rests with him. For expression and style, indeed, it is not absolutely necessary to possess a voice, as the mere remnants will serve. While the young student is busy developing his vocal organ, the older artist finds that approaching age is gradually robbing him of the full, rich tones of maturity. So the artist is compelled to fall back upon method and expression and dramatic power, until he may even become a Ludwig Wüllner, and charm the civilized nations with intensity of style while advertising himself as "the singer without a voice."

The factors that enter into expression are merely the little technical attainments of one's study days. Force plays its part in skilful variations of power; contrast of *staccato* and *legato* enter in; and the singer's ability to give embellishments adds much to his style, though this ability wanes with the waning years.

A *legato* style is a *sine qua non* for the singer. *Stac-*

cato is comparatively easy to obtain, but in the smooth flow of the *legato* any faults in singing will stand out clearly for the critic to pounce upon. In the *legato* each note must be fully sustained until the next note is to be started; and the latter must then be commenced at once, and continued in the same way. The voice does not cease between the two notes, and there is little or no diminution of breath, but the muscular change needed in the throat takes place so rapidly that the change in pitch seems instantaneous, and all suggestion of *glissando* is avoided.

The *legato* style may be cultivated from the very first, in exercises and vocalizes. Smoothness and evenness of tone should be sought for from the beginning. It is possible, in *legato,* to introduce much variety by accents. But there should never be any pause between tones, even for the slightest fraction of time. The semi-detached style of the piano is not much used in singing, where the slur with the dots under it (pianist's *portamento*) would be shown by short rests after each note in the melody.

Detached notes may be sung with the head quality duly blended into the tone. But for an actual quick *staccato,* of almost explosive character, the chest tone will be found much more convenient. In voices that use the head quality (that is, nearly every voice except a few sopranos and basses) this is one of the few cases where it is advisable to use a pure chest tone. For a loud *staccato,* it is even permissible to give a suggestion of the *coup de glotte,* though this should not be carried to a point where it will tire the voice.

Variation in power constitutes one of the most used means of expression. In singing, as in piano, it is unusual to find a long phrase that is to be taken at the same force throughout. There are little swells and subsidences, even when no important accent is de-

manded. The sense of the words is one guide to correct emphasis, and it is also true, as in piano music, that ascending figures usually grow louder, while descending figures soften.

The *forte* should not be practised at first. As already stated, the greatest benefit comes from keeping the exercises fairly soft, to give the voice flexibility without overexerting it. Only after some time is it advisable to take up the subject of *crescendo* and *diminuendo*.

The *messa di voce,* or "emission," of the voice, consists of a gradual swell from *p* to *f,* and a gradual return to *p,* all on a single tone. For a full effect of this sort, the most thorough control of the breath is needed. Yet the effect is very frequently given *in petto,* and the old Italian teachers sometimes claimed that every note given by the singer should have some trace, at least, of the *messa di voce.* Sieber, too, states that the *messa di voce* gives to song its highest charm.

In practising the *messa di voce,* which should be done only after a fairly full control of voice and breath has been acquired, the tone must not be forced, but should swell naturally and without undue effort. Avoidance of spasmodic effort is a prime necessity in practice, and here it is most important. The mouth must be fairly well open, and the tone gradually brought forward to the lips; that is to say, it must be given fuller and fuller resonance by the mouth. This "forming the tone on the edge of the lips," which is so generally advocated, may be aided by the device of holding them firmly set in their varying positions, while keeping the throat relaxed as much as possible and increasing the pressure of the breath. The lips are here allowed to vary their position quite noticeably, and the mouth may open on the *crescendo,* especially on high notes. The process is reversed on the *di-*

minuendo, and the mouth and lips partly closed. The *messa di voce* is most effective when sung on clear vowel sounds.

The same degree of power may be obtained in more than one way. This does not refer to the marked difference in head and chest qualities, but to the method of handling the breath. Thus Patti attained a richness of effect in singing soft passages by using restrained breath and placing the tone far forward in the mouth. Such clear resonating of the singer's tone is an important matter, and should be looked after very carefully during practice. The use of the extra breath pressure, however, is to be avoided for the most part, and practised only enough to get a knowledge of its employment. It results in giving intensity of expression to a tone, and is valuable in actual singing; but it would be fatiguing if used too constantly in practice.

Shading should be gradual in its effect, even when fairly strong contrasts are to be obtained. Sieber regrets the modern tendency to "A roaring *fortissimo,* followed abruptly, and quite without preparation, by a whispered and scarcely audible *piano.*" Once in a great while such an effect will be striking, but if such excessive contrasts are made too frequently, they will become commonplace and tiresome to both audience and singer.

Embellishments

When the young Patti was once a visitor at the house of Rossini, she was asked to sing. She gave one of his arias; but she added so many embellishments to it that he asked, in reproof, "Who was the composer of that song?" He was eminently right in taking this stand, for many singers, especially sopranos of the

smooth and flexible coloratura school, think that operas were written merely to let them display their vocal agility. Wagner created something much higher and more artistic than the tinkling tunes of the conventional *opera seria,* but his melodic recitative demanded a strongly dramatic style that was beyond the coloratura singers. Finck, in his "Success in Music," regrets that composers of the present do not give more scope to the singers of the latter school; and it is a fact that the skilful vocalists are too often forced to fall back on the conventional style of a "Lucia di Lammermoor" in order to display their gifts.

But whatever else they need, the singers of the agile and brilliant style never lack applause. There is always among audiences a sort of rear-guard that is not deeply cultivated, and cares for singing without appreciating the music. For these a high note, a brilliant run, or a striking trill, is of the utmost effect; and even the more cultivated auditors can appreciate good execution. The student, then, must in the later part of his course devote himself to the agility needed for runs, trills, mordents, turns, grace-notes, and so on.

The simplest of the embellishments is the short grace-note. This is merely a very rapid note crushed into the following note. The grace-note must be joined to the note after it by a complete *legato,* and the action of breath and mouth is the same as if singing one note. There is merely a rapid change in the larynx, to alter the pitch from the grace-note to the next tone. The easiest method of practice is for the student to sing a full tone, and put several quick grace-notes into it at intervals of half a second or so. The whole tone above the note is the easiest place for the grace-note to come in the early exercises. When this exercise is mastered, the principal note should be even and clear, the grace-note of the same quality,

and the pitch absolutely accurate. The last is the great secret of success in rapid embellishments, for they occur so swiftly that they must be accurate in order to impress themselves on the hearer.

The student must not neglect practising the grace-note at the beginning of the tone, as well as inserting grace-notes during the tone's duration. The latter method is easier, and useful in making a start, but in actual singing the former situation occurs most frequently. After this is successfully accomplished, one, two, and three grace-notes may be practised, at varying intervals from the principal note. At this point grace-notes may be introduced that are below the principal note in pitch, and great care must be taken to make these correct in pitch and of the same quality as the principal note.

The long grace-note allows the singer some degree of latitude. Unlike the short grace-note, the long one receives the accent. It takes up half or more than half of the value of the principal note that follows it. With a note of even value, the long grace-note receives at least half the total value, but with a dotted note the grace-note should take two-thirds of the total value, leaving the principal note to fill out the dot. If the principal note is followed by another of the same pitch, then the grace-note takes almost the whole value of its principal note, and is led into the following note by a marked *portamento*. The last rule is frequently illustrated in vocal music. All the rules, however, may be slightly varied by the singer, for purposes of expression. An old Italian custom gave the grace-note its face value, but modern practice will never let it have less than half the value of the principal note. No especial vocal practice is needed for the long grace-note, but the singer must be familiar with the rules governing its interpretation. It differs from the short

grace-note in being printed like an ordinary note of small size, while the latter has a stroke through its flag. As many misprints have arisen through the resemblance of these two, the singer may sometimes find it necessary to alter a short grace-note into a long one, if the music seems to demand this change. For a study in long grace-notes, Gluck's "Che faro senza Euridice" will be found excellent.

The mordent and inverted mordent need no new practice, as they are merely two grace-notes preceding the principal note. But care must be taken to place the accent on the first of these two grace-notes, or on the principal note, as required.

The turn may be taken as in piano music (see article on "Doubtful Points in Music"). But the singer is not bound by the strict rules of the pianist, and may show more freedom of tempo in giving the turn. It may be taken slowly, as the singer has the right to vary strict tempo and hold any note, whether embellished or not. The notes of the turn usually come in an unaccented part of the measure; only the first of them should ever receive accent, and this not always.

Most important of the vocal embellishments is the trill. The rules for this are about as in piano music, but the singer has much more liberty to begin the trill on the note above the principal note. The composer, however, should show this by a grace-note. The trill (or shake, as the English call it) is simply a rapid alternation of two notes, the chief note and the note above it in the scale, the latter being affected by any accidental printed with the trill sign, but never being more than a whole tone. As in piano music, the trill should end like a turn, with the note below and the principal note, or sometimes only the note below. But while the description is simple, the acquisition of a good trill is one of the hardest tasks that confronts the

singer. Many great artists have not been able to do a trill in more than mediocre style, relying on tone quality, expression, dramatic power, and other such factors for their success. The student, therefore, must not be dismayed if his trill does not at once become a thing of beauty and a joy forever.

Absolute control of the breath is a necessity for a good trill. Yet there are no violent changes, as both notes of the trill must be given with the same power and quality. The mouth and tongue must not change their position, the tones being varied solely by the muscular changes in the larynx. The trill should be practised slowly for a long time. When Mozart heard the young prima donna Kaiser, he was charmed by her singing, but gave praise also to her teacher for making her keep to the slow trill at first, reserving rapidity for later performances.

The pitch of the trill must be absolutely accurate, and no errors of singing are more noticeable than those that come in a trill. The speed may be varied with excellent effect; and Patti, renowned for her vocal accomplishment and *bel canto,* would create the most sensational effects by beginning a trill slowly, then making it more and more rapid, and finally slowing up again. It is a good plan for any singer to retard the trill slightly at the end, dwelling on the principal note just before the turn-like end of the embellishment. Patti, whose vocal attainments earned her the title of "the Paganini of the voice," was unequalled (or at least unexcelled) in her trill. In a valse by Venzano, which she used to introduce into Donizetti's opera "Linda di Chamounix," she would continue a trill through seventeen measures. With her ability and agility, it is not surprising that she was ready to give the public full measure in ornamentation, even if Rossini and greater composers thought that she "played to the galleries" too much.

The trill must be practised at first merely by alternating eighth-notes. It should not be tried at the upper and lower extremes of the voice, but kept a fourth or so inside of those limits. Some schools advocate preceding the trill by a short *messa di voce.* In any case, the trill must be practised easily, and without the strain that comes with undue strength of tone or force of breath. Above all, patience and faithful work are needed to master the trill. Some voices have it naturally, and it is really a matter of flexibility. But others find it very hard to attain, and even such a great artist as the soprano Pasta could not master it without years of practice.

Some teachers postpone trill exercises until late in the student's career. There is, however, no need for this delay, and the beginnings of *coloratura* work may be made as soon as the voice acquires the needed smoothness. *Portamento,* too, may be introduced early, and the only thing that really needs any delay is the fatiguing *messa di voce.* Any voice may acquire these accomplishments, though sopranos are most addicted to the embellished style that is not only trilling, but thrilling—at least to the untrained public.

Faults in Singing

Defects in the vocal art are of many kinds, some of which have been already mentioned. They affect the starting of a tone, its production and quality, and even the "letting go" of the tone. The subject of attack has already been mentioned. Breathy or explosive attack is not a fault, but may cause trouble to the singer. He should be master of the clear attack that is between these two extremes; but it will be wise for him to be able to indulge in these extremes when necessary. If he can use only one sort of attack, this

limitation may be considered a fault; but a breathy attack on some of the soft notes, and an explosive one on some of the loud notes, would not be out of place, and would add variety to a singer's style. Of course the breathy quality should not be carried into any tone unintentionally.

The excessive use of *portamento* has been mentioned already.

The attack should be as accurately on the desired pitch as possible. Any "feeling around" for the pitch will be readily noted by audiences, and such a search, by no means a "still hunt," will at once debar the singer from success. The reaching of a high note by a little *glissando,* a slide up to the pitch, is also bad. So is a feeling for the note with too much softness, followed by a sudden swell when the singer has finally decided that everything is all right about the pitch. Every tone should begin at the power that is desired. For practice, Santley speaks of a "rectangle of sound," in which the tone starts at full power, is held evenly, and is released cleanly. In singing, each tone may be more or less shaded; but the evenly sustained "rectangle" should be acquired during practice.

A tone should be stopped by the opening of the glottis, combined with a pause in the expulsion of breath by the diaphragm. At any rate, if the glottis closes unconsciously, it should at once open again for free passage of the breath. It should not be kept closed, as if one was preparing for a *coup de glotte* on the next note. On very strong notes, however, it is practicable to stop the tone by closing the valve and keeping it closed. The closing of the valve in this manner will give a slightly explosive quality to the end of a tone; and while this is out of place in soft or medium tones, it is not prominent, and sometimes not even perceptible, after a loud note. The ability to

stop a tone cleanly and quickly, relaxing the larynx and holding the diaphragm in a state of suspended motion, must be gained as soon as possible during the hours of practice.

The subject of pronunciation is treated in the article on "Songs and Their Execution" in this work, and in the two excellent articles by De Guichard.

The proper focussing, or resonating, of a tone, is another matter for practice. It is simply a matter of condensing the tone in the best way. The mouth acts like a megaphone in amplifying the tone made by the throat. But this megaphone, unlike the manufactured article, is movable, and may be made to assume shapes of many sorts. Some of these positions are good in singing, others not. The student must start out at once with the realization that for nearly every vowel the mouth must be opened much wider in singing than in speaking. Especially is this true of the long E. In speaking, there is a gradual opening of the lips from the sound of "oo" to that of "ah," and then a more gradual narrowing of the lips with expansion sidewise, and a decided raising of the tongue, in proceeding from "ah" to the long E. The use of "ah" in general practice shows that the singer must try to give the other vowels with a similar open position of the mouth, as much as possible. Tones will be focussed properly only when the mouth is well open, although the singer may use other effects at times for purposes of contrast or special situations justifying such procedure. If the tones are constantly focussed wrongly, a poor quality results; one's voice will be hollow and veiled, or it may resemble the bleating of sheep. With the mechanism of the larynx working properly for either head or chest quality, and the mouth properly open, a good tone must come if the breath is used properly. In each voice will be found some tones

that sound better than others, and an effort should be made to extend the better tone-quality through the entire compass.

Accessory sounds are classed by A. B. Bach ("Principles of Singing") into nasal, guttural, and palatal tones. With the nose now kept open in singing, which was not often the case when Bach first wrote, a certain amount of nasal quality will be present; and this is now looked upon as desirable. But an excess of nasal tone is brought about by the undue rising of the back of the tongue, which makes the epiglottis lean backward and obstruct in large measure the passage of the tone from the throat to the mouth. This fault may be overcome by practice before a mirror, with the mouth fairly well opened during the singing. The device of concentrating the muscular attention on firm lips will help to make the tongue relax, and this result will be aided by the vowels E and "Awe" in alternation, in words that keep the tongue forward, such as "Thee" and "Thaw."

Guttural sounds sometimes arise in much the same way, by the interference of the epiglottis on high notes. In such cases the mouth should be opened as fully as the vowel will permit, and the tongue kept well forward. The old Italian teachers held guttural sounds due also to incorrect management of the breath.

Palatal sounds come from a too arched position of the tongue, so it will be seen that that unruly member of our anatomy must be fully controlled in singing as well as in speech.

One of the most common vocal faults is the *tremolo,* or *vibrato.* In violin music, the *vibrato* comes from little imperceptible changes in pitch. Vocally this must take place in the larynx, and it is due to lack of adjustment between the laryngeal muscles and the breath supply. If the latter is at all unsteady, it will cause

little recurring variations in the power of the tone, or even in the pitch if the muscles do not adjust themselves to the change. If the *tremolo* appears in a singer's voice, he will do well to give up the use of the *forte,* for a time, and start over in his work on tone-production. He should remember, too, that shakiness of the diaphragm, whether due to nervousness or weakness, may be cured by deep breathing and exercise.

With due care to avoid these faults, the student may continue his practice in the certainty of attaining some degree of ability. Not every one can hope to become a Melba or a Caruso; but correct singing is needed in the church and the drawing-room, as well as on the concert or operatic stage. If the student will do faithful work with exercises like those here printed, and take care to attain a clear tone-quality and a good attack, he will be proceeding along the right path. How far he must go depends upon his goal and his progress. Farinelli's three years of study (mentioned in "Some Famous Singers") would hardly be enough to fit the modern aspirant for concert and opera. Even if he had the vocal flexibility of a Farinelli, he would find modern music much harder to sing than the works of two centuries ago. But he may learn to sing acceptably before musical friends in a much shorter time.

Hygiene

For insuring general health, the singer should be governed fully by the principles that help to attain that condition. Baths should be taken with a view to increasing the strength of the chest, as well as for constant cleanliness. Here it will be found that "doctors disagree," some insisting on cold baths and others preferring warm water. A cold plunge every morning

is a good thing if one is robust enough to stand it, but there is no sense in anyone's making himself a martyr to cold water. If one owns or has access to a shower-bath, then a warm shower followed by a short period of cold water at the end is most beneficial. In the same way the enervating effect of a warm bath may be avoided by having the water little more than luke-warm, and dashing cold water over the chest at the end.

The avoidance of colds is of paramount importance for the singer. He should not make himself fragile, however. It is all very well to keep out of draughts, and the singer must follow this cardinal maxim; but he must not be afraid of hardening himself by plenty of fresh air and exercise. The temperature of the singer's room should not go below 65° F., nor should it be hotter than 70°. An open window is beneficial, provided that enough blankets are used to prevent bodily chill. Sleeping out of doors is now deservedly running water, which will keep the air sufficiently moist and help to absorb dust. It is in halls, green-popular, and even such radical procedure as this, which is of great benefit to certain invalids, would do the singer no harm if he avoided catching cold. The ideal bedroom may include a fountain, or some sort of rooms, and so on, that the singer is most likely to be exposed to draughts; and in such places he (or she) will do well to have suitable wraps at hand, for use immediately before and after performance.

Avoid excessive dampness as well as draughts. The shady side of a street is likely to have more invalids than the sunny side, which is drier. "Where the sun cannot enter, the physician will come," say the Italians. As regards the dampness of houses, the Spanish have a proverb (quoted by Bach) that says: "Give your newly built house for the first year to your enemy, for the second to your friend, and stay

in it yourself only when the third has come." Santley avers that the term "green-room" must have arisen from the suggestion of green mold that could easily flourish in the damp recesses often found in that dark chamber.

There is much discussion about what a singer should eat. Almost anything will do, provided it agrees with him. A judicious mixture of foods should provide all three classes of nourishment—proteids, fats, and starches. Now, however, we are told by Horace Fletcher that we may eat anything we like, if we will only chew it fine enough. Some singers, especially among students who struggle for a foreign education, find the chief trouble in obtaining the cash needed for the purchase of food. This is unfortunately a somewhat common difficulty. The student should be warned in time that undue economy in food will result in lack of strength, and that meals should never be sacrificed to lessons, even in those cases where talent is spurred by ambition. The student is defeating his own ends if he does not keep his body strong and healthy. Singers, in fact, use up so much energy that they must eat more than others. One rule of diet deserves mention: the singer should avoid hotly spiced dishes. Nuts, also, are bad, as they cause huskiness. Individual experience will prove to be a safe guide, and some singers will find themselves doing well on food that would trouble others.

What shall the singer drink? That is a much-discussed question, with the blue-ribbon forces and the liquor interests ready to take part. Unquestionably a singer is well off if he does not need to look upon the cup that cheers and also inebriates. If he does indulge, then he will find moderation a safe guide; and he may be sure that excess will probably shorten his vocal career by years.

But there are very many singers who think that some particular drink has a good effect when taken before or during a performance. In the time of Handel the singers sometimes ate no meal before their operatic appearances, but confined themselves to a warm drink spiced with fennel. A. B. Bach considers that one could hardly represent a hero properly on a mere fennel-draught; but the warmth of the drink was an important point in its favor. Bach cites other theories. Farinelli would always eat an anchovy before singing, although the Italian teachers were especially opposed to salt fish. Some artists thought a little lemon-juice or vinegar acted beneficially, though here again the teachers were in the opposition. A favorite device of the present is a raw egg in sherry, the white of the raw egg being probably most valuable in its soothing effect on the throat. Some artists take the egg alone. Bach himself, when singing in opera, used to wait until after the first act, and then take the raw egg beaten into beef-tea—another instance of the good effect of warmth. It was said that Mme. Malibran took champagne before her performances; but in reality her beverage was only an effervescent powder. A more recent soprano does take sips of champagne during a performance, but she does this only when she is hoarse. Lind was fond of eating a salt pickle before singing. Cold tea with lemon is sometimes used, and the refreshing oyster plays its part in preparing artists for their vocal triumphs. An eminent baritone has even claimed that smoking helped him; but this example is decidedly bad.

Chemical solutions for throat treatment should be avoided as much as possible. Such drugs as tannin or lunar caustic have very marked effects, and should be used only when prescribed by a good physician. When swallowing becomes painful, a cold wet bandage

around the throat will prove useful. Small pieces of ice allowed to melt in the back of the mouth will often help to allay irritation. Mucilaginous substances like gum-arabic are useful in the same way, and many throat pastilles derive whatever value they have from the gelatinous substances they contain. In cases of cold or chill, hot bandages will be found better than cold ones.

The use of tobacco forms another much-discussed topic, as many men, and even some women, indulge in the brown weed. Inhaling tobacco-smoke is always bad for the lungs; but aside from this the matter is chiefly one of personal choice and experience. If a man finds that the fragrant cigar and the companionable pipe cause no especial irritation of the throat, he may smoke in moderation without fearing any ill effects. It is wise, however, to begin smoking only at a mature age; and it is also wise (as well as frugal) to avoid beginning at all. Santley, who took to cigars rather late in life, said that smoking made his voice clear, and that in his acquaintance list, at least, those singers who did not smoke did not happen to amount to much vocally. He also objected to hearing tobacco called a "filthy weed," as it grew under the same conditions of cleanliness as the most costly orchid.

More dangerous to Santley than tobacco was the odor of certain flowers. There is an anecdote that Grisi always smelled a sprig of lilac before singing, and that on one occasion, when an envious rival stole the lilac spray, she could not show her usual vocal brilliance. This sounds very improbable, however, as perfumes and odors are likely to be troublesome rather than beneficial. When Santley sang on various occasions in St. James's Hall, in London, he found that his voice would grow husky if certain flowers were present in the artists' room, especially gardenias, hyacinths,

and lilies. Their effect was very marked—so much so that Santley could hardly believe at first that flowers had such a strong influence. Then he sang with others at a private musicale where all the singers showed the same hoarseness in greater or less degree. As there were no flowers in the room, he was at a loss to find the cause of the trouble; but when the host showed the singers a magnificent collection of "harem lilies" in the next room, everything became clear. Sir Morell Mackenzie stated to him afterward that certain exhalations from flowers paralyze the nerves of the throat to some extent, thus being a clear cause of hoarseness.

Conclusion

With all these directions, a singer need not feel that he must be a combination of a Sandow and an Admirable Crichton. If he smokes a little, or drinks a little, he need not believe that he is going rapidly to the bad; but he must not indulge in excess. He should live a wholesome life, with a reasonable diet and sufficient exercise. He should get as much fresh air as possible into his lungs, during both waking and sleeping hours. He should take more than ordinary precaution against colds or hoarseness. But above all, he must practise steadily. After mastering the right method of singing, he must stick closely to his exercises. Whatever songs he sings, he must not omit these vocal gymnastics. Only after he has kept at them for years and years will he reach his fullest vocal development; and even then it will do him no harm to keep them up as regularly as ever. *Per aspera ad astra* is a good motto; and for the singer it may be taken to mean that a rough voice will not prevent him from becoming one of the stars, if only he practises enough.

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